

# MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

## Glimpse of Orchestra and Throng At Stadium Opening



### ITURBI OPENS DELL SEASON

Conducts All-Orchestral List at Official Opening—"Tosca" Given as First of Four Operas—Bauer Heard in Schumann Piano Concerto

PHILADELPHIA, July 10.

THE 1936 season of summer concerts in Robin Hood Dell in Fairmount Park, was officially inaugurated on June 26 with an orchestral program conducted by José Iturbi, who is scheduled to lead the majority of the orchestral lists during the eight weeks of concerts, operas and ballets planned. As in previous summers the personnel is made up largely of Philadelphia Orchestra musicians, and this year as last, the control of affairs is in the hands of a committee consisting of several musicians from that organization.

Before reviewing Mr. Iturbi's program and those of the following evenings mention should be made of two pre-season Dell concerts on June 23 and 24 by Paul Whiteman's orchestra in association with the Dell organization. The program, led by the popular Mr. Whiteman was the same on both evenings.

The most enjoyable part of the bill was that given over to the members of Whiteman's ensemble—a sort of musical vaudeville show which served to display the special talents of several singers and instrumentalists. The "serious" items

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José Iturbi Conducting the New York Philharmonic-Symphony, With Albert Spalding Soloist in the Beethoven Violin Concerto

### Ravinia Series Re-Opens in Chicago; Nightly Grant Park Concerts Begin

Ansermet Opens Ravinia Series with Chicago Symphony After Five-year Lapse—Ganz Heard as Second Guest Conductor—DeLamarter Conducts First of Programs in Band Shell

CHICAGO, July 10.

MUSIC lovers of this city will be entertained by a great many concerts during the summer months, for with the re-opening of Ravinia Park for a five-weeks season after as many years of silence, and with some sixty-eight programs by Chicago bands and orchestras in Grant Park between July 1 and Labor Day, Chicagoans will not want for good music ably performed.

Ernest Ansermet conducted the Chicago Symphony at the first of the Ravinia concerts on July 3 in a standard program including the Overture to Wagner's 'Die Meistersinger,' Beethoven's Seventh, Debussy's 'Nuages' and 'Fêtes' and Stravinsky's 'Firebird' Suite. Citizens of the North Shore

were responsible for a \$25,000 guarantee fund assuring a five-weeks season. Telegrams at the initial concert from Frederick Stock, Lucrezia Bori, Walter Damrosch, Paul Cravath, Edward Johnson and Mrs. Louis Eckstein, who has contributed the use of the park free of charge, were read aloud.

On July 4, Mr. Ansermet led works by Beethoven, Tchaikovsky, Moussorgsky and Ravel, with Haydn's 'Surprise' Symphony as the main offering. On July 5 he conducted Weber's Overture to 'Oberon,' Schubert's Seventh and works by Wagner, Debussy, Liszt and Ravel.

Rudolph Ganz was the second guest on July 5 conducting a Handel Concerto Grosso from the piano, Beethoven's Eighth, the Prelude and Liebestod from 'Tristan,' and a novelty in the form of Five Russian Dances by Tcherenpin, given here for the first time. Gruenberg's 'Serenade to a Beautiful Lady,' Grieg's 'The Last Spring,' and a work by Berlioz completed the list. He was applauded for the color and authority of his interpretations.

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### N. Y. STADIUM SERIES BEGINS

Spalding Applauded in Opening Beethoven Program — Bauer and Thomas Heard as Soloists Under Iturbi—Ballet Evenings Led by Smallens

AFTER a false start, a brief shower halting the program on the night set for the opening after the playing of the first number, New York's summer Stadium Concerts got under way with an all-Beethoven program on Thursday evening, June 25, before an audience of 12,000. Included in the audience were many who had returned with rain checks from the night before. José Iturbi conducted and Albert Spalding appeared as soloist, playing the Bonn master's violin concerto. The orchestra, as in past seasons, was that of the New York Philharmonic-Symphony, with about the usual number of absentees among the winter-season personnel. Remo Bolognini sat in the chair of concertmaster and Joseph Emonts was first cellist.

New and unusually comfortable seats caused much favorable comment in the field table section, which had been slightly enlarged. An improved amplification system had been installed. Like all such systems, it yielded different results for those differently seated. Introduced by Mark Eisendr, chairman of the Board of Higher Education of the City of New York, Adolph Lewisohn,

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## DR. GRAF ENGAGED BY METROPOLITAN

**To Stage Productions Next Season—New Singers Added to Roster**

The engagement of Dr. Herbert Graf as stage director at the Metropolitan for the coming season has been confirmed by Edward Ziegler, assistant general manager, and the announcement of two artists new to the house as well as the re-engagement of singers already known there has also been made.

Dr. Graf is known in this country for his staging of the operas given under the auspices of the Philadelphia Orchestra during the season of 1934-1935. He was born in Vienna in 1903, and has recently supervised the production of operatic works in Vienna, Paris, Salzburg and Prague. His first engagements were in Münster, Breslau, Frankfurt and Basel. He studied under Alfred Roller and Josef Gregor and took his degree of Doctor of Philosophy at the University of Vienna. He will supervise the staging of 'Die Meistersinger' to be conducted by Toscanini at Salzburg next month.

### New Singers to Be Heard

The two singers new to the organization are Bidú Sayão, Brazilian soprano, who was heard in concert and with orchestra under Toscanini in Debussy's 'La Demoiselle Elue' in New York last season, and in opera elsewhere, and Vina Bovy, lyric soprano of the Paris Grand Opéra.

Sydney Rayner, American tenor, who appeared in the Metropolitan's spring season has signed a contract for three seasons, and Anna Kaskas, contralto, from Hartford, Conn., also a member of the spring company, has been engaged for next winter. Mr. Rayner made his first appearance at the Metropolitan as Don José in 'Carmen,' and Miss Kaskas as Maddalena in 'Rigoletto.' She was afterwards heard in the title role of Gluck's 'Orfeo.' Mr. Rayner has sung in Rome, Paris, London and smaller European cities, with the Chicago Civic Opera Company and in Toronto.

The re-engagement of Giovanni Martinelli for the twenty-fourth season has been announced, also that of Lily Pons who, it is rumored, will sing the Queen of Shemaka in a revival of Rimsky-Korsakoff's 'Le Coq d'Or.'



Dr. Herbert Graf

## GREAT LAKES SYMPHONY BEGINS VARIED SEASON AT EXPOSITION

**Prominent Conductors Visit Cleveland Podium—American Composers' Works Featured at Exposition's Opening—Native Idioms Stressed in Composite Score**

CLEVELAND, July 10.—The Great Lakes Symphony, conducted by Rudolph Ringwall, opened its ten weeks season in the Sherwin Williams Plaza at the Great Lakes Exposition on June 27. Mr. Ringwall conducted these daily concerts during four of the ten weeks. Guest conductors have been engaged by Carl J. Vosburgh, manager of this summer organization, which includes seventy players from the Cleveland Orchestra, the balance drawn from Chicago, Detroit, and New York. Complete symphonies will be played on Thursday nights, while lighter music will appear in the programs for the rest of the week and at the Sunday afternoon matinees. Walter Logan will conduct popular concerts each Monday night during the summer. Mr. Vosburgh expects that the Friday evening concerts will be broadcast over the red network of the National Broadcasting Company.

## KINDLER RE-ENGAGED IN WASHINGTON

WASHINGTON, D. C., July 10.—The board of directors of the National Symphony has re-engaged Hans Kindler as conductor for the season of 1936-37. C. C. Cappel will again fill the post of business manager. A controversy with the Musician's Protective Union recently resulted in the cancellation by the Board of plans for summer concerts this year. Crediting Dr. Kindler with making "the greatest contribution to the creation and development of the symphony," the directors declared that "it would be unjust to him to require him to proceed without sufficient freedom in the selection of his musicians"—a point involved in the union controversy.

The statement placed full responsibility for the cancellation of summer concerts upon the officers of the Musician's Union. One of the most serious differences existing between the board and Union was the expulsion from the union of George Gaylor, personnel manager of the orchestra for the last five

years, because "he did not give the union information about the orchestra which he did not have and which he could have given had he been the usual union contractor. The contract, however, did not give him that status, but left in the hands of the orchestra's manager, Mr. Cappel, the responsibility for many of the functions of the usual union contractor."

Another point upon which the union and board conflict concerns the selection of musicians for the orchestra. The board in its published statement explains: "Under our contract with the union, the Orchestra Association has been able to employ the musicians selected by the conductor, which is an essential of a symphony orchestra. It has also been able to discharge them on notice and it has paid them directly in amounts not less than the minimum pay stipulated in the contract with the union. In this the contract differs from the usual local union procedure."

## HOLLYWOOD BOWL OPENS SEASON OF "SYMPHONIES UNDER STARS"

**Ansermet Appears for First Time as Bowl Conductor in Works by Debussy, Moussorgsky and Liszt—Conrad Nagel Speaks at Opening of Fifteenth Season**

LOS ANGELES, July 10.—Some 10,000 persons walked up Pepper Tree Lane on the night of July 7, and to the accompaniment of 100 tuning instruments were directed to their seats in the arc-lit Hollywood Bowl by white-capped ushers. Just two minutes before eight-thirty o'clock, the din suddenly ceased and a stillness, which in its soundless sound is the voice itself of the Bowl, pervaded the expanse of the great

amphitheatre. A push of a button and the 100 musicians sat at attention in the light-flooded shell, ready to give the 460th concert that was to begin the fifteenth season of "symphonies under the stars" in Hollywood Bowl. For Ernest Ansermet, the Swiss conductor, who came from Geneva to conduct four concerts, it was a first appearance. A ripple of applause greeted his entrance from the wings and lifted his baton for the playing of 'The Star-Spangled Banner.'

The standardized program that occupied first place in the seventy-two-page booklet which blue-garbed young women sold for a dime in the Lane, included the Overture to Weber's 'Oberon' and Beethoven's Seventh Symphony, followed by Moussorgsky's Prelude to 'Khovantchina,' 'Clouds' and 'Festivals' by Debussy, and 'Les Preludes' by Liszt.

### Conducting Is Meticulous

It would be too much to expect a record-breaking performance on the opening night. Arriving by plane on the previous morning, Mr. Ansermet had not had opportunity to catch the spell of the Bowl or gauge his dynamics for ten-acre spaces. His conducting is meticulous, suave and polite, but it lacks the dramatic fervor which Mr. Molinari brought from Italy and made popular with Bowl audiences. His Debussy was colorful and his Moussorgsky was characteristically descriptive. The close of the program brought a number of recalls for the conductor, who shared the applause with the players.

For once, the opening night at the Bowl was not made a political arena. Instead, Conrad Nagel must have awed some thousands by the beauty of the English language when it is used to express an idea of sentiment. The gist of his eloquence centered in the closing phrase, in which he re-dedicated the Bowl "to the all-embracing Spirit of Music."

Following the concert, Mr. Ansermet and Mrs. Leiland Atherton Irish, vice-president of the board of directors and managers of the Philharmonic Orchestra, were among the guests of honor at a reception given by Mr. and Mrs. Jack Glendower in their Highland Avenue home.

Mrs. Irish told several hundred persons at the Bowl pre-season luncheon at the Wilshire-Ebell Club, that should there be another deficit in Bowl concerts, there would be no more Bowl seasons, so far as the Southern California Symphony Association is concerned.

While the majority of concerts will be under Ernest Ansermet, Eugene Goossens and Otto Klemperer, other conductors will be Richard Lert, Irvin Talbot, R. A. Shepherd, Nathaniel Finston, Frederick Stark, Sir Ernest MacMillan, Gaetano Merola, Pietro Cimini and André Kostelanetz.

Rose Bampton, contralto; Eduard Steuermann, pianist; Albert Spalding, violinist; Richard Bonelli, baritone; Lily Pons, soprano; Jascha Heifetz, violinist, and Harold Bauer, pianist, will be soloists on succeeding Friday nights. Ballets will be produced by Albertina Rasch, Oukrainsky, Lee and Deane and Adolph Bolm and the operatic productions will be 'The Bartered Bride,' 'Carmen,' and 'Pagliacci.'

HAL D. CRAIN

### Conductors' Programs Contrast

While Mr. Ringwall chooses the frothier works, such as the overture to 'Mignon,' the Overture to 'William Tell,' Tchaikovsky's '1812 Overture,' the Overture to Wagner's 'Rienzi,' Mascagni's Prelude and 'Siciliana,' Nicolai's 'Merry Wives of Windsor,' tintured with Tchaikovsky's Symphony No. 5, Rimsky's 'Schéhérazade' and Debussy's 'Afternoon of a Faun'; Mr. Kindler started off his week with Beethoven's 'Egmont' Overture, no less, and continued with the symphonies of Schubert, Franck, Tchaikovsky, the 'Eine Kleine Nachtmusik' of Mozart, Beethoven's 'Leonore' Overture No. 3, and Strauss's tone poem, 'Don Juan.'

At the Sunday evening concert on June 28 Josephine Forsyth, the Cleveland composer, was Mr. Ringwall's guest, and spoke after her setting of 'The Lord's Prayer' had been sung by the Orpheus Male Chorus, led by Charles Dawe. On July 3, F. Karl Grossman, of the music department of Western Reserve University, conducted his orchestral work, 'American Fantasy.'

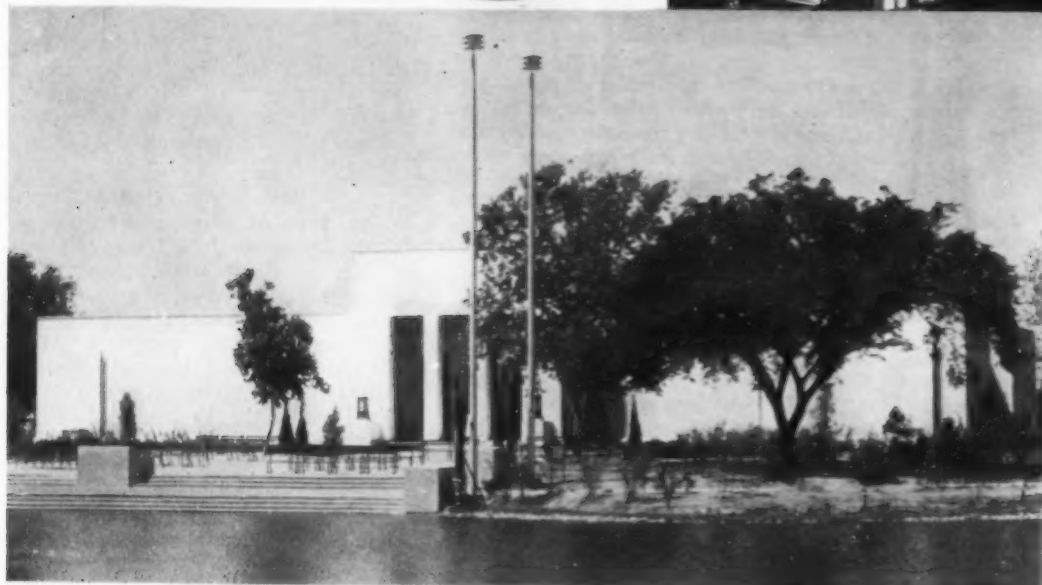
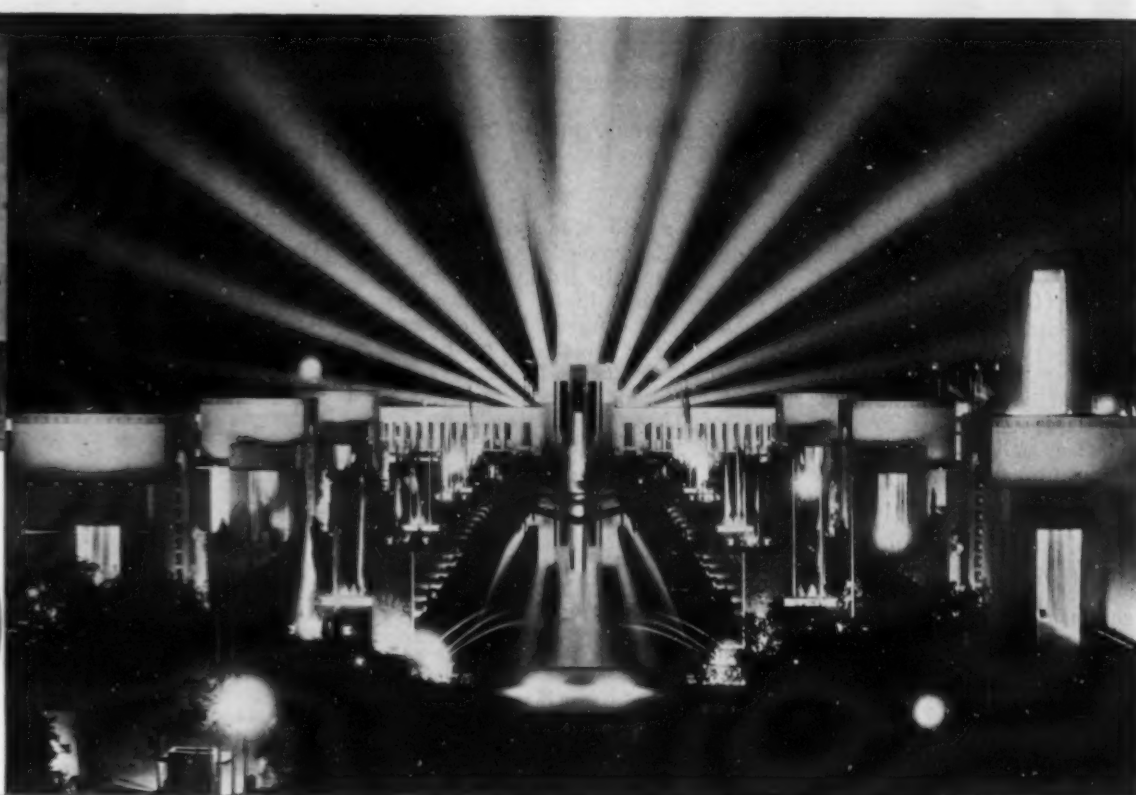
### Historic Pageant Given

Variety was added to Cleveland's musical life at the opening of the Great Lakes Exposition, on June 27, by Edward Hungerford's historic pageant, 'Parade of the Years,' with accompanying score written by the American composers, Norman Soreng Wright and R. Nathaniel Dett. Besides the original music of the score the fabric of the accompaniment is enriched with adaptations of American folk music of every genre, including barge songs of the Great Lakes, cowboy songs of the Southwest, Mississippi chanties, and the urban ballads of the last century.

ERNESTINE ALDERSON



# MUSIC PROMINENT AT TEXAS EXPOSITION



Texas Centennial Views and Personalities in Dallas.

Above Right, the Esplanade of States as a Night Scene, Illuminated Fantastically. Above Left, the Musicians Heard Daily at the Old Globe Theatre, Elizabethan Singers and Instrumentalists. Lower Left, the Fine Arts Building Across the Lagoon Where Some of the Musical Programs Are Given. Circular Insets, Leonora Corona, Who Sang on the Opening Night, and David Guion, Native Composer, Whose New Song Miss Corona Presented

DALLAS, July 10.

**M**USIC is playing a most important role at the Texas Centennial Exposition, which opened here on June 6. The opening day ceremonies featured the Metropolitan opera soprano, native of Dallas, Leonora Corona, who was heard in the anthem, 'Texas, Our Texas,' and a new song by the Dallas composer, David W. Guion, written for the occasion. The program was broadcast over a large network. Miss Corona also sang on a program when the portrait of John Nance Garner, Vice-president of the United States, painted by Electra Waggoner, of Fort Worth, was presented to the women of America by the women of Fort Worth on June 7.

The United States Marine Band came down from Washington for the opening ceremonies and on June 6, 7, and 8, played several programs at the Centennial.

A music festival, presenting more than 3,000 children from the music departments of the Dallas public schools, was given on June 7, 8 and 9, at which time the all-city high school chorus and orchestra, elementary school band and class piano and violin groups were

heard. The elementary group staged a colorful pageant. Sudie Williams was director of the elementary school groups.

The largest event so far featuring school children was the singing of a large massed chorus of 50,000 from schools all over the state, on June 13, in the Cotton Bowl. This also was broadcast.

## Hadley Oratorio Given

The June Vesper services on Sunday evenings have presented various groups. On June 7, 100 singers from Baylor University at Waco presented Henry Hadley's oratorio, 'New Earth,' under the direction of Robert Hopkins; on June 14, the First Presbyterian church choir of Dallas, directed by Alexander Keese, sang a group of anthems; on June 21, the A Cappella Choir, of Dallas, a group of young singers, directed by Ruth Johnston Curtis, gave a varied program; and on June 28, a chorus of 300 composed of a number of church choirs from Dallas and nearby cities, sang under the direction of Carl Wiesemann. Stephens Collins Foster was honored at this service on July 5, when Clyde Garrett, of North Texas Agricultural College, at Arlington,

Texas, directed a chorus in Foster's sacred songs. These events are sponsored by the Texas Federation of Women's Clubs.

An interesting program is being heard on successive Saturday mornings known as Texas Artists Hour. On June 13, Virgean England Estes, pianist, of Fort Worth; on June 20, Eugene Adams, violinist, of North Texas Agricultural College, at Arlington; on June 27, two Dallas musicians, Mildred Rosser Zoll and Margaret W. Tallichet, gave a program of two-piano compositions. Mmes. Zoll and Tallichet were also the first of several groups of pupils of the veteran piano teacher, Harold Von Mickwitz, to be heard on four programs being given in Mr. Mickwitz's honor before he returns to his native Finland. Others appearing on these latter programs included Joseph Wynne, of Oklahoma City; Mary Douthit, head of the music department of Ward-Belmont College, Nashville, Tenn.; Northera Barton, of New York City. Some 200 former students of Mr. Mickwitz came on June 27 to honor him.

High school bands from many towns in the state, winners in various classes of high school contests have appeared

on numerous programs. So far bands from Amarillo, Grand Saline, Beaumont, Sherman, Vernon, Seguin, and Caldwell have played. The largest Scout Band in the world, hailing from Springfield, Mo., sent a group of 110 under the direction of Dr. H. H. Robertson. The Cowboy Band from Hardin-Simmons University at Abilene was heard from June 22 to 28. A Mexican Tipica Band also played several times daily during June.

June 19 is celebrated by Texas Negroes as Emancipation Day, and the day was given over to them at the Exposition Grounds. The Centennial Jubilee Singers, directed by A. S. Jackson, head of music in the Negro High School of Dallas are giving daily programs, singing in costume of old plantation days, spirituals, folk and plantation songs. A chorus of 4,500 high school children from Negro schools throughout the state and other places was directed by A. S. Jackson as part of the Emancipation Day celebration.

Music clubs of Dallas and other cities have been heard. Groups from Sherman, Ennis, Amarillo, Dallas, Fort Worth, Eastland and Temple have so far been presented.

An unique and interesting program is given at the English Village at the Old Globe Theatre each evening. Five singers and an instrumental group compose the ensemble, and their program lists "songs of Divers Ayres and Natures, beloved of Queen Bess and Will Shakespeare set down for Voyces, Vyol, Virginal, Lute, Recorders and Trumpet." The singers include Helene Rahn, Marguerite Wessen, Addie Logan Allie, Murray Kendrick, and Kenneth McDonald; the instrumentalists are: Dorothy Veinus, recorder and lute; Betty Tone, recorder; Margaret Talbot, violin, and William Ham, trumpet.

## Colorful Pageant

In 'Cavalcade of Texas,' the colorful historic pageant which is staged twice each evening, with a large cast of some 400, music plays an important part. The theme song, 'Cowboy Love Song' was written by Mr. Guion and Philip Lerner, of Dallas, is responsible for two songs: 'Song of Freedom' and 'Keep A-Ridin'; and 'Rangers on Parade' is the work of Glenroy C. Stein.

During the first two weeks, several times daily, Charles D. Stein gave interesting demonstrations of the electronic instru-

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Goeta Ljungberg

## Symphonies at the Dell

Orchestral Programs Varied by Opera—Tosca  
Given With Ljungberg, Tokatyan and Morelli—  
Spalding and Bauer Appear as Soloists

(Continued from page 3)

performed by the combined ensembles were not especially effective. A 'Sinfonietta' by the American composer David Diamond, did not strike this commentator as possessing the merit of some other works of this author, Grofé was represented by 'Tabloid'; Gershwin by several works including the 'Rhapsody in Blue'; Ken Darby, a member of Whiteman's group, by 'Ebony,' and Walter Freed by 'Fiesta.'

For the official opening of the Dell season on the 26, the weather was excellent and the program featured Beethoven's 'Eroica,' which was preceded by the same composer's 'Leonore' Overture No. 3. Other works were Borodin's 'On the Steppes of Central Asia' and Stravinsky's 'L'Oiseau de Feu' Suite.

There was no concert on June 27 as the orchestra was at Franklin Field in connection with the ceremonies attendant upon President Roosevelt's speech of acceptance of the Democratic nomination for reelection. Alexander Smallens occupied the podium of conductor on June 28, the program featuring Mendelssohn's Concerto in E Minor for violin and orchestra with Albert Spalding as soloist. As an encore he played an arrangement of the Air from Bach's Suite in D. Mr. Smallens conducted Schubert's Overture 'Rosamunde'; Tchaikovsky's 'Romeo and Juliet'; Wagner's 'Siegfried Idyll' and Strauss's 'Don Juan.'



Alexander Smallens

### 'Tosca' Performed

Puccini's 'Tosca' the first of the four operas scheduled for this summer was given on June 29 and July 1, threatening weather compelling a cancellation on the 30th. Mr. Smallens conducted and the cast was headed by three members of the Metropolitan Opera, Goeta Ljungberg in the title role; Armand Tokatyan as Cavaradossi, and Carlo Morelli as Scarpia. Other participants were Eugene Lowenthal as Angelotti; Abrasha Robofsky as the Sacristan; Wilbur Evans as Sciarrene; Charles Haywood as Spoletta; and Vera Resnikoff as the Shepherd. The staging, in charge of Karl Schroeder, was adequate considering the limitations of the Dell "stage," which is a concert platform.

Mr. Iturbi conducted on July 2 with Harold Bauer, pianist, as soloist. Mr. Bauer essayed Schumann's lovely A Minor Concerto, giving an excellent performance. Two Chopin items were the encores. The interpretation of the concerto was especially outstanding for its fine sense of the poetic as well as the technical values of the music. Mr. Iturbi led the orchestra in excellent performances of Weber's 'Oberon' Overture; Debussy's 'The Afternoon of a Faun'; Chavez's 'Sinfonia de Antigone'

and Rimsky-Korsakoff's 'Capriccio Espagnole.' An all orchestral program on July 3rd included the Sibelius Symphony in D, No. 2. The surrounding list comprised the overture to Mozart's 'The Marriage of Figaro'; Debussy's 'Nocturnes'; Ravel's 'Pavane for a Dead Infanta' and a suite of dances from de Falla's 'The Three Cornered Hat.' Mr. Iturbi conducted.

WILLIAM E. SMITH

## Chicago, Al Fresco

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Other conductors to appear during the season include Willem van Hoogstraten, Isaac Van Grove, Richard Hageman, Henry Weber, Werner Janssen and Jerry Bojanowski.

Under the auspices of the Chicago district and the Federation of Musicians, an eight weeks' series of free nightly concerts was begun by the Chicago Symphony in the Grant Park band shell on July 1 under



Ernest Ansermet



Eric DeLamar

The orchestra, again under Mr. DeLamar played Tchaikovsky's Fifth Symphony, Liszt's Second 'Hungarian' Rhapsody, the ballet music from Massenet's 'Le Cid,' and shorter works by Grieg, Goldmark and Saint-Saëns on July 2.

Bands under Glenn Bainum and Max Bendix and the Women's Symphony, conducted by Ebba Sundstrom, the Chicago City Opera Orchestra and the Chicago Philharmonic under Richard Czerwony, will also be heard.

### Musicians' Club Re-elects Officers

At a meeting of the board of governors, officers of the Musicians' Club were re-elected on June 17. Continuing in office for another year are Frank La Forge, president; Arthur Bergh, vice-president; Edward Mohr, secretary, and Harvey Hindermeyer, treasurer. The club will again hold its weekly meetings at the Plaza Hotel next winter.



Harold Bauer

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honorary chairman of the Stadium concerts, made his customary speech of welcome. Besides touching on the purposes of the concerts and thanking his associates, Mr. Lewisohn, who is now 87 years old, announced anew the conductors of the season, Mr. Iturbi, Willem van Hoogstraten, Paul Kerby, and Alexander Smallens. He referred briefly to plans for opera, ballet and soloists, and to the program notes by Lawrence Gilman.

Mr. Iturbi's program embraced the 'Leonore' Overture No. 3 and the First Symphony, in addition to the violin concerto. The orchestra played smoothly under his direction and balances were better than usual for open air. Repeating his success at the opening a year ago, when he played the Mendelssohn Concerto at the Stadium, Mr. Spalding was in notable form, his execution of difficult passages flashing cleanly to remote segments of the throng and his tone sounding particularly clear and full. In response to the demonstration at the close of the concerto, soloist and conductor joined in playing a movement from the Franck violin-piano sonata, an arpeggio study composed by Spalding and a de Falla Jota.

### Smallens Leads Russian List

Because one program had to be eliminated from the schedule as a result of rain on the opening night, Mr. Iturbi dispensed with his second one and Alexander Smallens stepped to the podium on June 28 to conduct an all-Russian list. It included the overture to Glinka's 'Russ Pan and Ludmilla,' Tchaikovsky's Fourth Symphony and Rimsky-Korsakoff's 'Shéhérazade.' Mr. Smallens was warmly greeted.

Carlos Chavez, who will conduct the Philharmonic-Symphony next winter in New York, was represented on the program of June 27 by his 'Sinfonia de Antígona.' Beethoven's 'Pastoral' Symphony was the staple of the evening. Paul White's 'Five Miniatures,' Strauss's 'Don Juan,' and Weber's Overture to 'Oberon,' served to round out the list. Mr. Iturbi conducted.

Mozart's 'Marriage of Figaro' Overture, Sibelius's increasingly popular Second Symphony, Debussy's 'Clouds' and 'Festivals,' and Rimsky-Korsakoff's 'Spanish Caprice' were the fare on the evening of June 28, again under the baton of the Spanish conductor.

### Bauer Heard as Soloist

The second soloist of the season was Harold Bauer, who appeared on June 29, playing the Schumann Piano Concerto with evident appreciation of its poetic qualities. His interpretation was greatly to the liking of the audience of 6,000, which gave him an ovation and demanded encores. Mr. Bauer responded with the Schumann Novelette in B, and the Chopin 'Butterfly' Etude.

Mr. Iturbi, in addition to conducting Mr. Bauer's accompaniment, chose the Mozart 'Haffner' Symphony, Liszt's 'Les Préludes' and the 'Polovetsian Dances' from Borodin's 'Prince Igor'

## Stadium Nights

Humphrey-Weidman Dancers Contribute to New York's Summer Programs Under the Stars



John Charles Thomas

for the orchestral portion of the program.

Rain compelled a retirement to the Great Hall of City College on June 30, when Mr. Iturbi led a Wagner program including the Overture to 'Tannhäuser,' 'Siegfried's Death and Funeral Music' from 'Götterdämmerung,' the Prelude to 'Lohengrin,' the Prelude and Finale from 'Tristan,' and 'The Ride of The Valkyries.'

On the evening of July 1, beginning the second week, Mr. Iturbi conducted the first novelty of the season, 'Impressions of Buenos Aires,' by the Argentine composer, José André. Mr. André is a professor of two of the principal Argentine conservatories and music critic of *La Nación* in Buenos Aires. The work includes three sketches, 'At the River's Edge,' 'The Fair' and 'Spanish Dances.' The other compositions on the program were the Overture to Mozart's comic opera 'The Impresario,' Brahms's First Symphony and Strauss's 'Don Juan.'

### First Dance Program

The first of the summer season's dance evenings on July 2, was conducted by Mr. Smallens when Doris Humphrey, Charles Weidman and their group, with the assistance of the Philharmonic-Symphony performed Handel's 'Alcina' Suite, Roussel's Suite in F, Stravinsky's 'Petite Suite,' Tcherenine's 'Parade,' the 'Promenade,' of Pick-Mangiagalli and four episodes from Wallingford Riegger's 'New Dance.' Letitia Ide and José Limon were prominent in the Stravinsky work. The program was repeated the following evening.

The holiday concert given on the evening of the Fourth included Mozart's 'Eine Kleine Nachtmusik,' Rimsky-Korsakoff's Suite, 'Shéhérazade,' and the Schubert Overture to 'Rosamunde,' conducted by Mr. Iturbi.

The first vocal soloist was John Charles Thomas who appeared on the evening of July 6, offering arias from 'Tannhäuser' and 'A Masked Ball' with the 'Toreador Song' from 'Carmen' as an encore. On the second half of the program, Mr. Thomas gave a group of songs and a generous number of encores. The orchestra under Mr. Iturbi played Beethoven's Overture to 'Egmont' and First Symphony, and the suite from 'The Three-Cornered Hat' by de Falla.

Mr. Iturbi offered a program of grateful melodic content on July 5, programming Rossini's Overture to 'The Barber of Seville,' Mendelssohn's 'Italian' Symphony, the 'Peer Gynt' Suite No. 1, by Grieg, and Bizet's 'L'Arlesienne,' Suite.

### Arnold Volpe to Conduct at Stadium

Arnold Volpe will return to the Lewisohn Stadium to conduct the New York Philharmonic-Symphony in several works on July 18 at the invitation of Mrs. Charles S. Guggenheimer and José Iturbi. Mr. Volpe first conducted at the Stadium on June 23, 1918, when those concerts were inaugurated during wartime.



# REUTTER OPERA HAS PREMIERE IN FRANKFORT



A Scene from Reutter's 'Dr. Johannes Faust,' Given in Frankfort. Jean Stern Is the Faust

**'Dr. Johannes Faust,' First Lyric Drama by Stuttgart Composer, Wins Audience at First Hearing—Score Proves a Competent But Not an Unusual One**

of expression for each of these elements and only failed in his purpose when he waded out of this musical depth into the lyric waters of Italian style.

In form, the work has the character of what the Germans call a "Nummeroper" which in translation means that it is compounded of arias, ballads, duets, fugal ensembles and lyric episodes strung together by a dramatic recitative. Leit motifs were extensively employed, each figure having a distinctive theme that never varied from its original form. He carefully avoided any hint of atonality and chromaticism as well as any luxuriance of orchestral tone that might cloud the vocal line and ally him even by implication with the many post-war imitators of Strauss. He showed no great technical daring nor wealth of resource, but the work is simply and clearly written and never affronts the tenets of good musical taste. That the whole lacks cogency and homogeneity may be attributed to Reutter's inexperience in the tricky world of opera.

#### Has Public Approval

The orchestration was sometimes leaden and the folk elements were a little overdone, while other parts were a trifle long drawn out, but the public definitely liked it in spite of these blemishes and it should be able to hold its ground in a contemporary repertoire as well as many of the other current attractions. Munich and Essen have already taken it for next season and it



Pfeiffer

Hermann Reutter, Whose 'Dr. Johannes Faust' Had Its Premiere in Frankfort

was the Festival opera at the Tonkünstler Festival in Weimar during the week of June 12.

The Frankfort Opera gave an excellent presentation under the baton of Bertil Wetzelberger, and Ludwig Sievert has designed effective settings in the medieval style of the work. Jean Stern proved a most excellent Faust, thanks to his exceptional histrionic abilities and his intelligent use of a fine baritone voice. Coba Wackers as Faust's good angel also garnered special praise through the expressive tenderness of her voice and the extraordinary discipline of her acting. The balance of the cast furnished excellent support in less prominent roles.

GERALDINE DE COURCY

#### FRANKFORT, July 1.

THE Frankfort Opera, like its confrère the Frankfort Radio Station, is in process of making a name for itself as the sponsor of new works by contemporary composers. On May 26, one year after the first performance of Egk's 'Zauberkeige,' (The Magic Fiddle) it presented the world premiere of 'Dr. Johannes Faust,' the first opera by Hermann Reutter, of Stuttgart, who is known to the American public through his frequent American tours as accompanist for Sigrid Onegin.

The text was provided by Ludwig Anderson, director of B. Schott & Sons of Mainz, who also collaborated with Egk in the 'Zauberkeige.' Like Busoni, Anderson turned to the old puppet plays for his basic material and this time selected a Faust "Marionettenspiel" by Karl Simrock, founded in turn on the celebrated Geisselbrecht poem. He also took a leaf or two from Marlowe, Klinger, Lessing, Goethe, Grabbe and Lenau but eliminated any stylistic incongruities through his deft talent for catching the colloquial lilt that is peculiar to the medieval phraseology of these puppet plays of a century ago.

The Faust material has tempted many, and baffled many more, but few have been given to penetrate its psychological mysteries. Both Anderson and Reutter evidently sensed the limitations which it places on the poet and composer so they did not attempt the impossible. The indications are that they were prompted solely by a desire to appeal to the aesthetic discernment of

an easy-going public and give their fledgling a boost over managerial snags by wrapping it in the synthetic plumage of folklore and song. In both directions they were eminently successful.

#### Follows Traditional Story

The work consists of three acts and five scenes and, like all popular Faust dramas, begins with the familiar scene in Faust's study and closes with the demons dragging him down into the fiery pit. In between these poles is the Parma episode in keeping with a number of traditional treatments of the legend. Anderson introduced a number of alterations in arrangement and threw in a small dash of ballet to give it operatic piquancy; as he explained in a foreword, human beings had to be conjured out of puppets and an opera libretto out of a psychological drama, which is sufficient excuse for his minor depredations.

Reutter has written a considerable number of successful compositions in the past, particularly in the field of chamber music, songs and oratorio. He shows a great fertility of imagination in the use of rhythm and since graduating from the "absolute music" stage of his career, his greatest successes have been achieved by this medium. In this work he was faced by the problem of fusing such divergent elements as Faust's tragic world, the folk atmosphere and the hedonistic entourage of the Duchess of Parma into a smoothly flowing and coherent unity. He endeavored to accomplish this end by using definite modes

## WORCESTER FESTIVAL PLANS ARE ANNOUNCED

### Artists and Events Named for Seventy-seventh in Series—Stoessel to Conduct

WORCESTER, July 10.—The Worcester Music Festival will open on Oct. 5, with 'Samson and Delilah' in concert form, Paul Althouse and Joan Peebles singing the title roles. Josef Lhevinne, pianist, will be heard in the orchestral concert on Oct. 6. A concert for children will be given the next afternoon. Helen Jepson will be heard in arias on Oct. 8, and the choral program will include Ernest Bloch's 'Sacred Service,' Liszt's 'Psalm XIII,' four unaccompanied choruses, and operatic excerpts from works of Borodin, Moussorgsky, and Wagner.

Lawrence Tibbett will be heard on Artist's Night, and the chorus will carry excerpts from Herbert's 'Natoma,' and Gilbert and Sullivan's 'The Yeomen of the Guard.' Saturday's opera will be Gounod's 'Faust,' sung in English, with Helen Jepson, William Hain, and Gean Greenwell as Marguerite, Faust and Mephistopheles, respectively. Alfredo Valenti will be the stage director. The week of music will be conducted throughout by Albert Stoessel.

Other singers to be heard include Ruby Mercer, Pauline Pierce, Frederic Baer, and George Britton. Walter Howe is assistant conductor and Marion McCaslin the chorus accompanist. The program is Worcester's seventy-seventh.

J. F. K.

## LIGHT OPERA SERIES OPENS IN ST. LOUIS

### Three Operettas Begin Eighteenth Season—Little Symphony Active

ST. LOUIS, July 10.—The eighteenth consecutive season of summer opera in the Municipal Open Air Theatre in Forest Park was inaugurated on June 5 with 'Kid Boots,' music by Harry Tierney. This operetta was produced with three extra performances. Again the season is under the direction of Laurence Schwab with the assistance of Richard Berger as manager of productions. The orchestra is under George Hirst, with a singing chorus of fifty-six and a dancing chorus of thirty-six. 'Kid Boots' does not offer a great deal musically, but it served to introduce a number of new artists to the local audiences. Principals of the cast included, Vivienne Siegal, Audrey Christie, Ray Middleton, June O'Dea, Detmar Poppen, Joseph Macauley, Georgie Price, Janet Read, Carl Randall and others.

The musical value of the company was tested the second week with 'The Three Musketeers,' by Rudolph Friml. Guy Robertson sang the role of D'Artagnan, and Ruby Mercer, soprano returned in the role of Anne, Queen of France. Albert Mahler was a newcomer, who will no doubt be heard from later in the season in roles that are better suited to his fine tenor. Others in the cast were Earle MacVeigh, Mr. Price, Mr. Poppen, Mr. Middleton, Mr.

Macauley, Miss Siegal, Noel Francis, Inez Harvot and others. The solo dancing of June Havoc was notable. The week of June 22 to 28 brought 'No, No Nanette' with its familiar and tuneful music. The cast included Billy House, Miss Siegal, Carl Randall, Janet Reade, Audrey Christie, June O'Dea, Billy Rayes and Miss Havoc.

An audience estimated at 800 attended the first concert of the new summer series of the Little Symphony, held in the natural amphitheatre of the John Burroughs in St. Louis County on June 3. Under Max Steindel, resident conductor, this group of instrumental soloists, assisted by Sadah Schuhari, violinist, presented a delightful program, including Bach's 'Brandenburg' Concerto No. 3; Saint-Saëns's Overture to 'La Princesse Jeune,' Ibert's 'Divertissement,' and as an encore Kmozak's 'Bad'ner Mad'lin.' Miss Schuhari's contribution to the program was a well-rounded interpretation of Mozart's Concerto in G, and Beethoven's 'Romance' in G.

The second concert on June 9 was conducted by Francis Findlay. The first half was devoted to a Mozart's March and the 'Haffner Serenade' (No. 7, K. 250), with Francis Jones, concertmaster, as soloist, followed by Schubert's Symphony No. 5 in B Flat. Wagner's 'Siegfried Idyll,' Paul White's 'Miniatures,' and a Johann Strauss waltz completed the program.

HERBERT W. COST



# CARICATURE OPERA HAS BELATED ENTRY

## Toch's 'Princess on the Pea' Presented in WPA Experiment

By OSCAR THOMPSON

"OPERA groteska," of the order that engrossed a busy group of satirical modernists in pre-Hitler Germany and went into exile with some of its composers, made a belated New York entry on June 9, when Ernst Toch's 'Princess on the Pea' was mounted at the Biltmore Theatre. Now some nine years old, having been composed for the Baden-Baden Festival of 1927, the novelty owed its introduction to the WPA Federal Music



Ernst Toch

Project, which organized a chamber opera company to produce it in tandem with Weber's little known 'Abu Hassan,' a product of a century and a quarter ago.

Though Gotham had given heed to such fatalistic products of the same period of musical modernity as Schönberg's 'Die Glückliche Hand' and 'Wozzeck,' about the nearest it had come to hearing an equivalent for 'The Princess on the Pea' was its briefly sustained experience with Kurt Weill's 'Drei Groschen Oper' (Englished as 'The Three-Penny Opera'), a work of similar spirit but different in form, in that it was patterned after the Gay-Rich 'Beggar's Opera,' with spoken dialogue and set songs, rather than a continuous and intricately wrought score. Philadelphia, however, had heard the true "opera groteska" in Stravinsky's 'Mavra,' lasting twenty-nine minutes and being all about a lover's untimely shave. The kinship then existing between the expatriate Russian and Hindemithian Germany is emphasized strongly by a juxtaposition of those works. Hindemith's own 'Neues vom Tage' and 'Hin und Zurück' were of the order of both 'Mavra' and 'Princess on the Pea' and at an opposite pole from his later and apparently penitential 'Mathis de Mahler.'

Having come to America and found welcoming arms here, Ernst Toch could have no reason for being penitential over the exuberant cleverness of 'The Princess on the Pea.' The composer was in the audience at the performance which first disclosed his opera—if such indeed a musical skit of this order can be called—and of course he was called before the curtain. Accorded a surprisingly good performance, the bizarre little work plainly amused an audience in no mood to argue over such points of musical esthetics as it may have raised in the minds of a few. To look upon, and in lesser degree to hear, 'The Princess on the Pea' was like a news-

paper comic strip, about which any analogous argument would be equally beside the question. As satire it was of the broadly exaggerated, almost blunderbuss order, so far as its visual and textual aspects were concerned, with a liberal leaning upon what in dim, dead days would have been described as vul-



The Princess Protests That the Bed Simply Won't Do

Art Service



The Queen

garity. The music, however, as in certain other typical German works of the genre which may or may not ever be produced in this country, relied only a little on grimaces of tone, presenting rather an intellectual jugglery of rhythmic and contrapuntal effects that avoided the obvious and the blunt.

This basic conflict between comic-strip action and the purely cerebral wit of a deft musical technician is—or was, since the heyday of this sort of thing already has fled—a characteristic flaw of "opera groteska" as an art phenomenon. With America a full lustrum behind the times in its discovery of a type

of work that had its hour in Germany between about 1925 and 1931, there was plenty of laughter and handclapping during the course of this particular performance, but this may be regarded as echoing the past rather than heralding a future for opera of this cartoon type.

### An Old Tale Modernized

The tale of 'The Princess on the Pea' is derived from one of Hans Christian Andersen's fairy tales. It concerns the test devised for a certain princess to determine whether she is sufficiently

patrician to marry an eligible prince. That test—proposed in the opera by an abundant and not remarkably delicate nurse—involves the placing of a pea under the mattress of the bed on which the princess is to sleep, on the theory that if she is a highly aristocratic individual she will be particularly sensitive in the region where the pea is likely to make itself felt—the nurse singing a song of certain anatomical suggestions to that effect—and will raise a complaint that would never be forthcoming from one of the commonalty. The princess is disturbed by the pea, she does complain, the match is made.

If the opera had been conceived in the spirit of Hans Christian Andersen, and that will scarcely be contended, the costuming, the scenic background and the treatment of the action still would have precipitated it into another world of irony and sophistication. Prince and Princess, King, Queen, Ministers and Nurse were in something like contemporary dress—or undress, in the case of the Princess when the time came for her to prove her inability to sleep on a mattress under which there was a pea. For low comedy's sake there was not one mattress but half a dozen, heaped one on another. The pea was somewhere midway in the heap, inserted there after much wriggling and squirming by the nurse, who had just celebrated in song that part of the physical being she most exhibited in accomplishing her task. Andersen, too, went in for an excess of mattresses but with a technique slightly more naive. No one who was present will contend for a moment that Andersen's methods could have elicited an equal number of titters, chortles and frank guffaws. The libretto by Benno Elkan had been expertly translated by Marion Jones Farquhar and, marvel of marvels, the singers succeeded in making most of its jibes and sallies understood.

Toch's music was that of a man who knew precisely how to achieve the ef-



The King

score has movement, spirit and something of personality. Perhaps the cleverness of such writing is its own funda-

mental weakness. Clever music is, in the end, sterile music. The score of 'The Princess on the Pea' is as juiceless as it is ingenious, in view of which the consideration that one individual may like its measure of fine-edged harmonic harshness, and another recoil at it, is of small consequence. The opera which does not deal with fundamental emotions has yet to prove that it was not born to die. The great comic operas like 'Meistersinger,' 'The Barber of Seville'



The Prince

and 'The Bartered Bride' attest this no less than their tragic or romantic companions. This reviewer's experiences in the Germany of the "opera groteska" period convinced him that the right music for the comic-strip libretto would be a variety of slapstick popular music—not the last or next-to-last word in atonal or polytonal virtuosity.

As already has been said, the performance was of surprising competence. It was, in fact, distinctly better than some performances of like works the writer attended in the German opera houses at the time 'The Princess on the Pea' was new. All of the principals, and particularly Isabel Allen Greims as the princess and Verna Carega as the nurse, knew how far to go and where to draw the line. The bedtime song of Miss Greims was sung in a manner to disclose its modest measure of glassy charm and she was an otherwise attractive individual to put to the particular test devised. The stage management of Forrest Huff was professional and Paul Velucci's orchestra coped capably with the exactions of the Toch score. All of this was the more heartening and reassuring because it followed a performance of 'Abu Hassan,' that was too wearily amateurish to call for more than mention here.

**'THE PRINCESS ON THE PEA.'**  
Chamber opera in one act. Music by Ernst Toch. English libretto by Marion Jones Farquhar after the German of Benno Elkan. American premiere, in double bill with 'Abu Hassan,' by the WPA Federal Music Project. Biltmore Theatre, June 9.

The King.....Wells Clary  
The Minister.....William Kurz  
The Councillor.....Guy Nankivel  
The Prince.....Anthony Aloia  
The Queen.....Margaret Stevenson  
Unknown Princess.....Isabel Allen Greims

The Nurse.....Verna Carega  
Conductor, Paul Velucci  
Stage director, Forrest Huff

Production designer, Gerald McGarrah  
Production manager, Eleanor Gage  
Preceded by,

**'ABU HASSAN.'** Comic opera in one act. Music by Carl Maria Von Weber. English libretto by John Alan Haughton.

Abu Hassan.....Terry Horne  
Fatima, his wife.....Kathleen Chrisman  
Omar.....Wells Clary  
Abu Hassan's creditors: Anthony Aloia, Tom Morgan, Maury Gould, Guy Nankivel, William Kurz.  
Zemrud, Zobeide's servant.....Verna Carega

Mesur, Caliph's henchman.....Forrest Huff  
Zobeide, Caliph's wife.....Tatyanna Hukowsha

Caliph.....William Kurz  
Attendants: Edyth Barker, Elva Evans, Marian Greenlaw, Alla Kissel, Margaret Stevenson.  
Conductor, Paul Velucci  
Stage director, Ernest Otto





### Dear Musical America:

One of my imps, who either resorts to some secret form of stenography or has a dictographic mind, has just turned in the following report on a conversation overheard at the New York Stadium the night Iturbi conducted the Sibelius Second Symphony.

She—I was glad to have a chance to hear that modern work by Sibelius, even though I couldn't be sure I understood it.

He—Modern, my eye! If ever there was a symphony that is old hat, it's that one! Diluted Tchaikovsky, I call it!

She—It's nothing like Tchaikovsky! The idea! There are those strange cries in the—

He—They're not cries. Just woodwind passages like woodwind passages in any other symphony.

She—But what do they mean? I can't—

He—They don't mean anything. They don't have to mean anything. Why must you always be trying to imagine things about music that are not so?

She—Oh, have it your way. That pastoral trio in the third movement certainly means something to me.

He—Ships and shoes and ceiling wax—at least the way it was played tonight.

She—Shut up! How could it have been better?

He—How? Ye gods! All those little notes run in together, when they ought to have been accented separately, like this—

The report closes with the couple disappearing over the hill as they descended in the direction of the Eighth Avenue Subway. Perhaps the conversation isn't important as conversation, but I say music is up and coming when (on the strength of the affectionate repartee we find here) it is apparent that brothers and sisters actually are attending symphony concerts together!

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I was tickled to see Herbert Peyser's name again on an article in the Sunday Times after his serious illness in Vienna. And still more tickled to find that nothing has happened to his vocabulary. As he referred to a particular performance at the Vienna opera as "villainous," I am quite ready to concede that Her-

bert is himself again. He passes on the word that after holding out for a year or so on the plea that "Anni Konetzni is good enough for us," the Vienna Staatsoper has finally capitulated and decided to offer Kirsten Flagstad the hospitality of its stage. She is to sing Isolde and Brünnhilde there in September and will appear also in Prague. If Vienna behaves as London seems to have behaved, New York's raptures over Flagstad will appear as only of the lukewarm variety.

But you never can tell about the different ways in which nationalities will react. There have been some indifferent receptions in Vienna for artists who are on the top of the heap here—I have a violinist or two in mind—as well as the other way 'round; Konetzni's case, for instance. She got off wrong in New York because of a sore throat; the critics were severe with her and she apparently lost heart. She did sing one very praiseworthy Isolde before she departed but by that time she was hopelessly out of the swim with a public that had an ear only for the triumphant Flagstad. I will wait with much interest Vienna's verdict on the singer who made Vienna's own favorite so much excess baggage at the Metropolitan. And if Herbert Peyser writes "villainous"—well, he used to do better than that in the old days when he was writing in New York for your gently disposed paper, Mr. Editor.

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One other thing in Mr. Peyser's article in the Times calls, I think, for a little backing on my part. He writes that it is really a lasting shame that from all the copious treasury of Smetana's operatic inspiration America knows to date only 'The Bartered Bride.' (That opera, by the way, recently was given for the 1,300th time in Prague. How's that for recognizing the native composer?). Says Peyser, 'There's a wealth of great music stored away in works like 'The Two Widows,' 'The Kiss,' 'Dalibor'—to say nothing of 'Libussa,' one of the most grandiose of national operas.' And he's dead right about that. As one who has happened to hear them all in Prague, I would say 'Sic 'em Towser' to any Boston bull that would seize one and all of our opera scouts by their summer slacks and drag

them into the National Theatre on the Vltava to force them to experience these works that they seem to consider not worth their attention.

If I was disappointed in any of them it was 'Dalibor,' of which I may have heard too much from a rhapsodist in Vienna. Some of its melodies, notably the tenor's chief air, struck me as Italianate. But 'The Kiss' and 'The Secret,' which H. F. P. did not mention, afforded me much the same delight as 'The Bartered Bride' and I found the music for 'Libussa' of a nobility to justify references to it as "the Czech 'Parsifal.'" 'Libussa,' of course, is nothing like 'Bartered Bride.' It is a genuinely heroic opera, dealing with the legendary history of the founding of Prague, and I can understand why the German and Austrian theatres might shy at it as altogether too national in character for them. But America could have no such objections.

The language, of course, presents a problem. Smetana might better be sung in English than German. I really think the Czech government ought to send over a company from Prague, if only for the sake of hearing our opera-in-the-original enthusiasts conversing glibly about 'Prodana Nevesta,' 'Tvemsto' and 'Hubicka.' The latter, by the way, is a title that might freshen up a favorite indoor sport. If you don't know what it means, just ask the prettiest Czech girl you know to demonstrate.

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Consider the lot of the so-called coloratura soprano. I am not so sure it is a happy one. True enough, she has to be pretty bad not to get a big hand every time she sings one of the old opera showpieces. But when she reads about herself the next day in the morning and evening papers she usually has cause for one of those sinking feelings that make even the most experienced artist wonder whether the game is worth the candle. Through a good many years I have noted the difference between the attitude of audiences and that of critics where florid singing was at issue. The latter was summed up neatly by Ernest Newman in one of his London reviews when he said that "Coloratura either is perfect or it is nothing." But singers who are a long way from being perfect in their vocalization can excite the aver-

age opera audience to demonstrations of applause. A few rapid runs and roulades, some high staccati and a D or E in alt, even though it may sound more like a whistle than a note from a human throat, will turn the trick. The next day the reviews read like catalogues of all the known vocal faults.

Now I am not scolding either the audiences or the critics. The faults were there. So was the excitement. The point is, that with coloratura traditions what they are, there is a great gulf between the exactions of those whose business it is to know the traditions and those who are listening primarily for entertainment's sake. Much as technical security and facility can mean for any singer, there is nothing so fatal in everyday flaws of production for dramatic or lyric sopranos as, critically, there is for the singer of florid music. Ironically enough, it is the latter who is most certain to be taken to task for insufficient preparation, when, in all probability, she has studied longer and worked harder than her lyric and dramatic sisters, simply because she had to do so, to make even a half-way respectable showing. And if she is a little nervous, she can't resort to histrionics to cover it up, as can singers of much other stage music. She can only sing and take the consequences of a wobbly diaphragm. Of course that's all in the game, but I can't help sympathizing with one of the young Americans of the Metropolitan's Spring season who sobbed on handsome Eddie Johnson's shoulder back stage, with the lament, "Oh, Mr. Johnson, I've lost all my technique!" Had she been singing a straight lyric or a dramatic role there might have been no call for tears.

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Yet if you doubt that coloratura pays, just recall the career of Marcella Sembrich. Of course, she was a superb musician and her triumphs were by no means due entirely to her capacities for florid singing, as those who can never forget her Lieder recitals will attest. What her kind of preparation for a musical career can mean is brought back forcibly by Irving Kolodin's new history of the Metropolitan, in which is reprinted the program of the Abbey benefit on April 21, 1884, when Sembrich appeared as a singer, a violinist and a pianist. Not only did she sing in the second act of Rossini's 'Barber,' making use of Proch's Air and Variations in the Lesson Scene, but she played two movements (Adagio and Rondo Finale) of a de Beriot Violin Concerto (No. 7) with orchestra, and, as an "encore," seated herself at the piano for a performance of a Chopin mazurka. On top of all this, she added the vocal blarney of 'Ah! non giunge' from Bellini's 'Sonnambula.' Her versatility admitted, still it was not ability to play the violin or the piano that made Sembrich a queen of song. Her vocal technique was too surely grounded to be lost in the nervousness of a debut. Coloratura was only a phase of it, but hers was florid singing to meet the Newman test. Its perfection must be approximated by those who would succeed to her roles if they are to get very far on the operatic stage, the immediate applause for any E in alt notwithstanding, opines your

## SCHERZANDO SKETCHES

By George Hager

No. 9



"'Scuse me, but do you write concertos?"

*Mephisto*



# Opera and Ballet Presented in Marine Setting POP CONCERTS END SEASON IN BOSTON



A View of the Floating Stage and Part of the Audience in the Stadium at Zach's Bay, Jones Beach, Long Island. The Opera is 'Aida.'

## San Carlo Company and Fokine Ballet Perform at New Jones Beach Stadium

The glamors of Seville and the mysteries of the Nile were conjured out of the waters of Zach's Bay, Long Island, on the evenings of June 27 and 28, when Fortune Gallo's San Carlo Opera Company presented 'Carmen' and 'Aida' at the Jones Beach stadium.

On a floating stage 150 feet out on the bay, a disc-shaped cyclorama rose behind the sets and provided the illusion of a sky in various degrees of night and day, while tall revolving pylons furnished quick changes in the scenery. Between the acts powerful floodlights, trained on the audience, prevented them from witnessing the change of sets, while a gondola glided back and forth bearing singers of Italian folk-songs.

Coe Glade appeared in the title role of 'Carmen', with Dimitri Onofrei as Don José, Olga Kargan as Micaela, and

Mostyn Thomas as Escamillo. The cast for 'Aida' comprised Bianca Saroya in the name part, Dreda Aves as Amneris, Pasquale Ferrara as Radames, Harold Kravitt as Ramfis, Mario Valle as Amonasro, Charles Waters as the King, and Charlotte Bruno as the Priestess. The orchestra was conducted by Carlo Peroni.

### Fokine Ballet Appears Over 4th

Ballet replaced opera the weekend of July 4th, with Patricia Bowman, formerly of the Radio City Music Hall, in solo offerings supported by the Fokine group. Two world premières were presented in the three performances from July 3 to July 5: 'Tennis,' a creation of Vitale Fokine, and 'The Artist's Dream,' set to mazurkas, polkas, and waltzes by Johann Strauss. Other numbers included 'Les Sylphides,' Mendelssohn's 'Elves,' Dukas's 'Sorcerer's Apprentice,' the 'Polovetzian Dances' from Borodin's opera, 'Prince Igor,' and his 'Russian Toys,' Saint-Saëns's 'The Swan,' and Glazounoff's 'Bachanale.'

In addition to Miss Bowman the soloists included Dorothy Hall, Thelma Himmel, Frace Walsh, Winona Bimboni, Selma Sharon, and Vladimir Valentino. Max Hoffman conducted.

The Operetta Festival Association, a new organization, in collaboration with Mr. Gallo, plans to give 'The Student Prince' at the Jones Beach Stadium from July 11 to July 19 inclusive.

## Elman Receives Degree



Kaufmann-Fabry

The Honorary Degree of Doctor of Music Was Conferred Upon Mischa Elman, Violinist, by Rudolph Ganz, President of the Chicago Musical College

CHICAGO, July 10.—The honorary degree of Doctor of Music was conferred upon Mischa Elman, violinist, by the Chicago Musical College at the commencement exercises closing the college's sixty-ninth year at Orchestra Hall on June 19.

Rudolph Ganz, president of the college, made the presentation. Mr. Elman has appeared in public since 1904 and made his American debut in New York in 1908.

## 'MARTHA' BEGINS STEEL PIER OPERA

### Ninth Season at Atlantic City Opens with Flotow Work—Repertoire Listed

ATLANTIC CITY, July 10.—Opera on the steel pier under the direction of Jules Falk, brilliantly opened its ninth consecutive season on June 27, with 'Martha' under the baton of Henri Elkan. The leading roles were taken by Marion McAfee as Lady Harriet; Marion Selee as Nancy; Patrick Henry as Lionel; Harold Laramy as Plunkett, and Tom Williams as Sir Tristram. The opera was repeated the following evening.

On July 4 and 5, Debussy's 'L'Enfant Prodigue' was given in double bill with 'Cavalleria Rusticana.' The singers in the first were Tilly Barmasch, as Lia; Georges Trabert, from the Paris Opéra-Comique, as Azael, and Arthur Kent as Simeon. A special feature was a ballet danced by Mary Binney Montgomery and her group of dancers. In the Mascagni were Miss Barmasch as San-

tuzza; Jacqueline Leigh as Lola; Thorold Croasdale as Mamma Lucia; Mr. Trabert as Turiddu and Arthur Kent as Alfio. Mr. Elkan conducted both operas.

Other works announced for production during the summer are 'Rigoletto,' 'The Tales of Hoffmann,' 'Faust,' 'Fidelio,' 'Phœbus and Pan,' 'Carmen,' 'Il Trovatore,' 'The Bartered Bride,' 'Pagliacci,' and 'Orpheus in Hades.'

### Charles Scribner's Sons Acquires Mozart Manuscript

The manuscript of Mozart's 'Haffner' Symphony in D, K. 385, valued at \$15,000, was recently acquired by Charles Scribner's Sons. It was brought to New York by Greville Worthington, chairman of the board of Elkan Mathews, Ltd., rare book dealers of London. David A. Randall bought the manuscript. A signed statement by Dr. G. Kinsky of Cologne, Mozart musicologist, traced the manuscript back through Ludwig II, mad King of Bavaria and patron of Richard Wagner, to Johann Andre, who had purchased it in 1800 from Konstanz, the composer's penniless widow.

## Outdoor Events Taking Place of Programs in Halls—Carillon Concerts in Cohasset

Boston, July 10.—The evening of July 4 found Symphony Hall filled for the final program of Pops for this season. Arthur Fiedler opened the program with John Philip Sousa's 'The Stars and Stripes Forever,' proceeding from that to familiar classics, and ending with Victor Herbert's 'American Fantasy.'

As upon former occasions, the Hans Weiner dancers, with Mr. Weiner, have appeared in elaborate dances to the accompaniment of the orchestra and the programs throughout the season have also been varied from time to time by the appearance of instrumental soloists. One such program was marked by the presentation of Poulenc's Concerto for two pianos and orchestra, with Jesús María Samromá and Leo Litwin, as pianists. The concerto, having its first Boston hearing, formed one number of a group dedicated to works by Poulenc and Ibert.

Although Mr. Fiedler has not brought forward many novelties this season, the concerts nevertheless have several times drawn capacity houses and are considered to have been the most successful series in recent years.

In a program which ranged from songs by Salvador Rosa to those of Roger Quilter, the Greek tenor, Aristide Mizzzi, has given a post-season recital in Jordan Hall with Alfred Anzalone as accompanist. Mr. Mizzzi was assisted by Alice Reilly, pianist; Einar Hansen, violinist, and Harry Goldman, cellist, who joined Miss Reilly and Mr. Hansen in several trio numbers. Mr. Mizzzi revealed a naturally pleasing voice, but his method of using it is not altogether commendable.

### Outdoor Concerts Popular

For a public that is now turning to the out-of-doors for its recreation, the several municipal bands are once more providing entertainment on the Mall adjoining Boston Common and at other centrally located points throughout the metropolitan district. The Esplanade has been groomed in anticipation of the orchestral concerts to be given in the shell on the banks of the Charles River. These concerts will commence on July 12. The exact number to be given is not announced, as they depend somewhat upon the voluntary contributions made by the listeners who drop their coins in small boxes provided by the park commissioners. The orchestra, again under Arthur Fiedler, is virtually the same as that which plays in Symphony Hall for the Pop concerts.

Another out-door musical activity is being carried forward again at St. Stephen's Church in Cohasset, which is near enough to Boston to comprise a part of the city's summer music program. From the tower of the church, Edward B. Gammon sends out the carillon concerts. On the afternoon of July 5 he gave the fourth in the present series of programs which include both sacred and secular music.

GRACE MAY STUTSMAN

### Hofmann Prolongs Stay in Rio de Janeiro

RIO DE JANEIRO, July 1.—Josef Hofmann, pianist, has had to prolong his stay here by two recitals, increasing his appearances in this city to eight. From Rio he will proceed to Sao Paulo, Montevideo and Buenos Aires, returning to the United States the end of August.



# 'LA FIAMMA' HAS FIRST GERMAN PERFORMANCE

**Berlin Lavishes Approbation on Premiere of Respighi Lyric Drama at State Opera—Hailed as Outstanding Production—'Rosenkavalier' at German Theatre**

By GERALDINE DECOURCY

BERLIN, July 1.

ON June 7, the State Opera gave the first performance in Germany of Respighi's opera, 'La Fiamma,' under almost ideal conditions, and scored with it one of the outstanding successes of the season. If the performance had been given a few weeks earlier, before Covent Garden and the Bayreuth rehearsals had taken their toll of the soloists, the production might have ranked as one of the finest given by this opera in recent years. The most infinite care had been given to its preparation.

Hitherto, the Hamburg Opera has been the only one in Germany that has manifested any interest in the works of this Italian composer in spite of the latter's close association with German music and musicians. Berlin has always been particularly indifferent and, beyond an occasional performance of one of the symphonic suites by a foreign conductor, Respighi was little more than a name to the music circles of the capital. He was completely outranked in prestige by his compatriot, Malipiero.

Dr. Julius Kapp, the brilliant dramaturge of the State Opera, translated the libretto, Edward Suhr designed the impressive settings in which costumes of princely splendor were set off against the dark background of cypresses and Byzantine mosaics, Rudolf Hartmann had the stage direction and Robert Heger conducted. The fine chorus had been splendidly trained by Prof. Karl Schmidt and under Heger's baton



blame. The racket in the orchestra was enough to wake the Seven Sleepers and would have drowned out three times as many full-throated singers. If the production is retained in the repertoire, which is likely, no one within seven leagues should fail to see it, if for no other reason than to wit-

A Scene from the Third Act of Respighi's 'La Fiamma' Produced in Berlin

ness how every detail connected with it should not be done, from the peppered roses in the first act to the dash of Russian ballet at the close.

Johannes Schuler, General Music Director at Essen, has been appointed to the conductorial staff of the Berlin State Opera.

Scherl

Emily Roosevelt gave a song recital in Beethoven Saal at which she proved herself an intelligent and experienced artist with an unusually sure touch in the linguistic and spiritual worlds of German Lieder. A large audience gave her a very appreciative reception.

## Ormandy Entertains for Hubay

BAD GASTEIN, AUSTRIA, July 1.—Eugene Ormandy, new conductor of the Philadelphia Orchestra, recently visited his native Budapest where he entertained in honor of his former teacher, Jenő Hubay, noted violinist and composer. Among the guests were Enid Szanthy, contralto, Mrs. Oswald Kabasta, wife of the conductor of the Vienna Symphony, Hubay's daughter-in-law, and Dr. and Mrs. Arthur von Schuschnigg. Mr. Ormandy made his first appearance in London recently conducting a concert by the B.B.C. Symphony. He is at present at Bad Gastein where he will rest during the month of July. The first two weeks in August he will spend at the Salzburg Festival, after which he will return to Bad Gastein to prepare for his Philadelphia season.

## JOHN BARBIROLI BUSY WITH OPERA IN LONDON

**To Produce 'Falstaff' at Royal Academy and Conduct Summer Series with B. B. C. Orchestra**

LONDON, July 5.—John Barbirolli, the British conductor who will open the New York Philharmonic-Symphony season on Nov. 5, has been occupied recently with a production of Verdi's 'Falstaff' at the Royal Academy of Music. Mr. Barbirolli, at the request of Sir John McEwen, principal of the Academy, has devoted his time for the past three years to taking charge of the opera class during the summer term when a first performance in England of Hugo Wolf's 'Corregidor,' was given

under his direction. 'Meistersinger' has also been produced at the Academy under his supervision.

Mr. Barbirolli will also conduct a series of summer studio concerts with the British Broadcasting Company Orchestra and he has been engaged to open the Folkestone Festival in September. He has been invited next season to conduct the Halle Orchestra of Manchester, the Liverpool Philharmonic, Sheffield Philharmonic, Northern Philharmonic and the last nine weeks of the Scottish Orchestra. At the conclusion of these activities he has been invited to conduct concerts in Budapest, Prague and Warsaw, and if time will permit, to tour Russia.

achieved a dramatic effect that was sheerly monumental and must have fulfilled every intention of the composer.

## Singers Impressive

After the chorus, Margarete Klose as Eudossia and Gertrude Ruenger as Agnes were the special high lights of the performance. Klose presented the figure of a relentless and avenging Nemesis through a sovereign musicianship that utilized every possibility of her opulent voice within the sphere of beautiful singing. Ruenger, on the contrary, made her unusually flexible voice the handmaid of her dramatic phantasy.

The effect was a rarely fine piece of acting, however ruinous it might be to the voice.

Marcel Wittrich as Donello and Francesca von Dobay as Silvana were sadly mis-cast, neither possessing the histrionic ability nor the vocal luxuriance to give plausibility to these roles. Tiana Lemnitz and Helga Roswaenge would have been the perfect solution and the result would have been fairer to every one including Respighi.

The public gave the work a very enthusiastic reception and frequently voiced its approval in the midst of a scene, which is a rare occurrence in this well-regulated country. Mme. Respighi was present at the first performance with the Italian Ambassador and Mme. Attolico.

## Unsatisfactory Strauss Mounting

A few days previous to this notable event, the German Opera gave its first performance of 'Rosenkavalier,' formerly the divine prerogative of the State Opera. Such excellent artists as Elsa Larcen, Berta Stetzler, Lina Hoffmann and Michael Bohnen were entrusted with the interpretation, and if we were treated to Germany's worst and noisiest performance of this entrancing work, they should be exonerated from all

## STRAUSS AT WORK ON TWO OPERAS

**Composer, 72 in June, Completing 'Der Friedenstag' and 'Daphne' on Texts by Gregor**

Richard Strauss, who was seventy-two years old on June 11, is at work on two new operas, one of which is said to be completed, save for the instrumentation, which however, has already been begun, according to reports from Germany.

The librettos for both were supplied by Joseph Gregor, librarian of the Vienna State Library, who is well known as a poet and theatrical historian and who belonged to the Hofmannsthal circle.

The first work, which Strauss calls 'Der Friedenstag,' is historical in character and deals with the siege of a German town during the Thirty Years War. The troops and the population are about ready to capitulate, and in their desperation are planning to kill the commandant of the town when the church bells suddenly begin to peal. The commandant, mistaking this for the signal of a new attack on the part of the enemy, makes a last effort to defend the town when word is brought to him that peace has been declared. The opera closes with a 'Hymn to Peace and Reconciliation' sung to the accompaniment of organ, brass and drums. The score is to be published early next spring.

The second work has a mythological background and is based on a one-act play by Gregor who, however, has not proceeded beyond an outline of the libretto. Strauss has completed the preliminary sketches and plans to finish the music during the coming summer. The opera will be called 'Daphne' and is lyrical in character.

## Composes Only in Summer

Weather conditions have much to do with the aging composer's creative activities he revealed recently. "Cherries do not blossom in winter," he pointed out, "nor do musical ideas come readily when nature is bleak and cold."

"I am a great lover of nature. Hence, it is natural that I do my best creative work here in the Bavarian highlands during the spring and summer months. In fact, I usually compose from spring to autumn, and then write out and polish the detailed scores in winter."

In reply to the query, How do musical ideas come to you?, Strauss replied, "Musical ideas, like young wine, should be put in storage and taken up again only after they have been allowed to ferment and ripen."

"I often jot down a motif or a melody and then tuck it away for a year. Then, when I take it up again, I find that, quite unconsciously, something within me—the imagination—has been at work on it."



## 'L'AFRICANA' BEGINS CINCINNATI OPERA

### 'The King's Henchman' Given Outstanding Production by Summer Company

CINCINNATI, July 10.—Meyerbeer's 'L'Africana' opened the season of the Cincinnati Summer Opera Company on June 14. This opera had a pleasant sylvan setting in the Zoo Garden Opera House. The meticulous conducting of Fausto Cleva, artistic director of the company, climaxed the anticipation aroused by the scheduling of a work which has not been heard in Cincinnati for many years, and never in fifteen years of summer opera.

The four major roles of this generously proportioned opera were bril-

liantly performed by Norma Richter, Harold Lindi, Santa Biondo, and Angelo Pilotto. Miss Richter was cast as Selika, and Miss Biondo as Inez. Each gave an excellent performance. Mr. Lindi was heard as Vasco da Gama, and Mr. Pilotto as Nelusko. Norman Cordon, bass, lent his impressive height and sonorous voice to the parts of the Grand Inquisitor and the Priest. Italo Picchi, as Don Pedro; Daniel Harris, as Don Diego; Lodovico Oliviero, as Don Alvaro; Janet Fairbank, as Anna; and Edward Henke, as the usher for the Grand Council, filled out a cast of exceptional merit.

The resources placed at the disposal of the company this summer are considerably greater than hitherto. An orchestra of fifty selected from the Cincinnati Symphony; a chorus of twenty-four voices from the Metropolitan Opera supplemented by twenty more local artists trained by Italo Picchi; a ballet of fifteen under the direction of Scott Blake and new and more elaborate scenery all contributed to a successful presentation. Not the least of Mr. Cleva's feats on this occasion was the reduction of this five-act opera to summer proportions, even at the cost of omitting the most ingenious suicide of operatic literature.

#### Performances Reflect Credit

Since the opening of Cincinnati's season of summer opera on June 14 with 'L'Africana,' the high expectations of those interested in the project have suffered certain reverses. Despite a quality of performance almost universally acknowledged to be unique in the history of Cincinnati summer opera, and reflecting credit on director Fausto Cleva, the orchestra, a noteworthy company of artists, and all production departments, attendance during the first week reached such low levels that an urgent appeal was issued through the press not to force the management to the conclusion that the public had no desire for summer opera and to close the season prematurely.

Response to the appeal was immediate if not wholly adequate. During the second week (June 21-27) steadily increasing audiences attended six stellar performances of Deems Taylor's 'The King's Henchman' and 'Rigoletto.' The third week, opening with 'Samson and Delilah,' continued to hold out promise, especially with 'Cavalleria Rusticana' and a choreographic production of Ravel's Bolero, featuring Ruth Page, scheduled as the alternate attraction.

If attendance continues to grow, probably the greater part at least of the ten weeks season will be produced.

#### Molitore in Leading Role

Outstanding among the first five productions was 'The King's Henchman.' Edward Molitore, in a superbly dramatic interpretation of the leading tenor role, stood out among the four principals only because of the prominence of the part. John Gurney, Norman Cordon, and Norma Richter completed a quartet whose individual and collective excellence has seldom been seen here.

Wilfred Pelletier, making his first appearance here as guest conductor, put a great deal of driving energy into a performance of 'Samson' in many respects dazzling and sparkling throughout. Harold Lindi and Bruna Castagna in the forefront of the cast, made an intensely vital pair. Joseph Royer, Italo Picchi, and Daniel Harris gave



Wide World  
Fausto Cleva, Conductor of the Cincinnati Summer Opera

well rounded performances of smaller roles.

Angelo Pilotto gave a masterly performance of the title role in 'Rigoletto' and Rosemarie Brancato of the coloratura part. Italo Picchi, Lydia Van Gilder, contributed ably to the performance, while Lawrence Power sang with poised individuality in the part of the Duke of Mantua.

Alternating with 'L'Africana' were three rippling performances of Flotow's 'Martha,' with Miss Brancato, June Buriff, Mr. Molitore, and Mr. Gurney in the leading roles. 'Carmen,' 'Don Giovanni,' 'Pagliacci,' and 'Mme. Butterfly' are scheduled to fill the first two weeks in July. An interesting added attraction of the week July 12-18 is a ballet by a Cincinnati composer, John Haussermann, which will be given its premiere.

Fausto Cleva continues to capture the artistic honors of the entire enterprise. The chorus, made up of combined local and imported talent, and directed by Angelo Canarutto, has shown fairly consistent ability, while the orchestra has proved itself the backbone of the company. Blake Scott's ballet has kept pace with the other branches of the company.

#### Jury for Musical Competitions Convenes

BERLIN, July 5.—The international jury for the musical competitions at the eleventh Olympiad consists of Francesco Malipiero, Yrjö Kikpinin, Peter Raabe, Paul Graener, Gustave Havemann, Fritz Stein, George Schumann, Max Trapp, Kurt Biebrach, and a number of civil officials. The jury convened in Berlin from June 3 to June 10. Thirty-three works have been submitted to date.

G. DEC.

#### Temple University Degree to Lindsay

PHILADELPHIA, July 10.—Dr. George L. Lindsay, director of music education of the school district of Philadelphia, recently received the honorary degree of Doctor of Music from Temple University. He was presented by Dr. James Francis Cooke, editor of *The Etude*, and Dr. Charles E. Beury, president of the university, awarded the degree.

#### Jagel Not to Sing in Zoo Opera

A confusion of engagements resulted in a statement that Frederick Jagel would not sing at the Cincinnati May Festival. The statement should have read that he would not sing with the Cincinnati Zoo opera. Announcement has not yet been made of the list of May Festival soloists.

## EMERGENCY FUND GIVES AID TO 2,811

### Report Shows No Decrease in Relief Applicants — Women Elect New Officers

Four new members of the Women's Auxiliary Board of the Musicians Emergency Fund were elected at the annual meeting of the board of directors held at the Steinway Building on June 16. They were Mrs. Lorraine Manville, Mrs. Ernest Rosenfeld, Mrs. William D. Carmichael and Mrs. Lawrence Tibbett. Mrs. Vincent Astor remains acting president of the fund and Dr. Walter Damrosch was re-elected chairman of the board.

A report presented by Mrs. Astor showed that 137 musicians are at present receiving assistance weekly and that 2,674 others are given intermittent aid. The total number of musicians on the roster at present is 2,811.

#### Wardrobes for Musicians

One of the most practical phases of the organization's program is to supply wardrobes for musicians who secure engagements but have not proper clothing in which to make concert appearances. During the fiscal year 503 pieces of clothing have been distributed. Another practical benevolence is to rent studios for musicians who cannot afford a place in which to practice or to teach pupils. During the year, 8,996 studio hours have been supplied for such musicians. Hospital care has been given to 136.

Between January, 1935, and January, 1936, earnings of musicians from private engagements secured for them by the fund have amounted to \$55,756.95, which aggregate earnings from such placements since the fund was started in 1932 have been \$212,701.11. School concerts under the auspices of the fund have brought good music to 600,000 New York City school children during the current year in a total of 1,093 school concerts which have provided engagements for approximately 100 young musicians.

#### Change in Relief Aspects

According to Mrs. Astor there has as yet been no diminution in the number of musicians applying for relief. Changing economic conditions have, however, brought a change in the character of the relief sought.

"Some of the younger musicians have obtained engagements which support them in part and we now supplement their earnings instead of providing them with a minimum subsistence," she says. "On the other hand, many musicians of prominence whose earnings tided them over the early stages of the depression are now penniless and have to be supplied with work, temporary funds, or with both. Much of our expenditure is for medical and dental care, for X-rays and eye-glasses, all of which are absolute essentials, not only to conserve health but to make it possible for our clients to resume concert appearances."

#### Schipa Departs for Europe

Tito Schipa, tenor of the Metropolitan Opera, and the Chicago and San Francisco companies sailed for Europe on the Rex, on June 27, accompanied by Mrs. Schipa and his two daughters, Elena and Liana. Mr. Schipa's activities during his three months abroad will consist of operatic appearances at the Arena Verona in Italy, and the making of a picture with one of the major film companies of Europe. He will return to the United States in September.

### OUTSTANDING PERSONALITIES IN THE WORLD OF MUSIC

Lawrence  
**TIBBETT**

Yehudi  
**MENUHIN**

Nino  
**MARTINI**

Dalies  
**FRANTZ**

Helen  
**JEPSON**

Rose  
**BAMPTON**

Josephine  
**ANTOINE**

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# ALFANO'S 'CYRANO' WELCOMED IN PARIS



Franco Alfano, Whose 'Cyrano de Bergerac' Was Heard for the First Time in Paris

## PHILHARMONIC PLANS SERIES IN NEW JERSEY

### Manager Engages New York Orchestra for Week of Summer Concerts in State

NEWARK, July 10.—At least seven concerts will be given in New Jersey this summer by the New York Philharmonic-Symphony, according to arrangements made recently by Joseph A. Fuerstman, Newark concert manager, which call for appearances by the orchestra at Asbury Park or within a radius of fifty miles of that city during the week before Labor Day.

Tentative plans specify five concerts in Asbury Park and two in Newark. Other locations may be added. The conductor has not yet been announced; Mr. Fuerstman is given the right to select one or more, subject to the approval of the orchestra management. Soloists of international reputation are contemplated.

The Asbury Park concerts are intended as the first of an annual series of Symphonic Festivals to be held during the week before Labor Day.

## SWISS LIST FESTIVALS

### Week of Debussy's Music to Be Held in Geneva in August

Among the numerous musical events to be held in Switzerland during the summer season will be a Debussy festival in Geneva from Aug. 22 through 29. Other events include the Cantonal music festival for brass bands on Aug. 15 at Couvet, a Swiss yodeling festival at Soleure on Aug. 8 and 9, and a singing festival on July 11 and 12 at Coire.

The mixed chorus La Chanson, Valaisanne, will give a concert in Monthay on July 26 and has already been heard on June 13 in Sion and on June 20 in Montana-Vermala. From the middle of June to the middle of July, open-air performances of 'Fidelio' were given at Bienne, and from June 20 to 28, the seventh international Bruckner festival was given. On June 21, and on June 28 singing fêtes were held in both half cantons of Appenzell.

## Opéra-Comique Gives Italian's Work; Monteux Returns to Lead Symphony

By EDMUND J. PENDLETON

PARIS, July 1. WITH almost wintry weather keeping Mr. Average Citizen in-doors, the spring musical season this year is one of the most flourishing. Even the "occupation strikes" which spread like wildfire at the advent to power of the Socialist party, have not diminished the number of concerts or prevented people from hearing them. The weekend symphony concerts have ceased, but taking their place are gala performances at the Opera and Opera-Comique, mid-week orchestra concerts, and numerous recitals.

Franco Alfano's 'Cyrano de Bergerac' which had its world première at Rome last winter, was warmly received at its first Paris performance in the Opéra-Comique on May 29. The hardy heroes of Gascony, the Chevalier-sacrifice of Cyrano who woos for another's benefit, Roxane, whom he himself adores; and the Italian lyricism permeating the work provided an evening's entertainment which did not lag.

The brio and agreeable harmonic texture of the score slaked the thirst for understandable melody and vocal warmth peculiar to the Comique audience. Lucciano, tenor, who played the leading role was admired for his rich powerful voice and fine acting. He had to repeat the love aria in the balcony scene, and was acclaimed for his convincing portrayal at the end. Lily Grandval was a charming Roxane, agreeable to look at in her exquisite costumes, and to hear. Louis Arnoult as Christian, and Messrs. Gaudin, Musy, Vieuille, Ravoux and Bouvier completed the principal roles.

Brilliant performances of 'Don Giovanni' and 'Fidelio' by the troupe from last year's Salzburg Festival under Bruno Walter's direction drew the élite to the Opera early this month. Lotte Lehmann, Lotte Schoene, and Volker in Beethoven's sole opera received applause equalled only by that showered upon the conductor after a magnificent performance of the Overture No. 3.

Pierre Monteux was gladly welcomed back by the Paris Symphony, the activities of which have been dormant during his absence. According to schemes of program-building already devised during previous seasons, Monteux has alternately featured celebrated executives and no less celebrated dancers at his concerts. The Sakharoffs, Arthur Rubinstein, Argentina and Kreisler have so far appeared in Pleyel Hall accompanied by Monteux's forces. The end of the season will see the first performance in Paris of Darius Milhaud's 'Christopher Columbus' in concert form.

A brilliant gathering of the younger

French set attended the concert entitled 'Jeune France' given by the Paris Symphony in Gaveau Hall last week, Roger Desormière conducting. 'Jeune France' is the latest group of modern composers; and comprises four: Olivier Messiaen, Yves Baudrier, Daniel Lesur and Andre Jolivet.

Messiaen, one of the "strongest" of the group, is organist at La Trinité Church, and is on the faculty of the Schola Cantorum. His compositions are mercilessly logical but contain a number of new ideas. He is menaced by a serious handicap—that of repeating himself too often, and of adopting formulae. A fine example of his sensitiveness is given in 'L'Eucharistie.'

Yves Baudrier won a marked success with 'Raz de Sein' inspired by dramatic aspects of the sea. He was less convincing in 'Chant de Jeunesse' which seemed to attempt marriage between popular themes and intricate harmonies. Daniel Lesur, also an organist, was represented by his ingenious Suite Française already heard in the Salle Pleyel, and by Five Interludes for horns of an experimental nature.

André Jolivet, the "wild-man of the band," experiments with superposed sonorities, rhythms, and novel percussion effects which resemble somewhat the work of Edgar Varese. His impassioned 'Danse Incantatoire' contains much measured noise.

Among song recitals of interest, that given by Susanne Fisher in Gaveau Hall may be singled out. The young American prima donna was warmly applauded and recalled many times.

Anita Wich, soprano, and Stewart Davis, American baritone, won the plaudits of an interested audience at their recital of songs and duets recently given in Chopin Hall. Madeleine Grey gave a highly artistic interpretation of Honegger's 'Easter in New York' at the Ecole Normale.

Two 'cellists of high rank, Gregor Piatigorsky, and Maurice Eisenberg, were heard recently in Gaveau Hall.

Among violinists who have made distinguished debuts are: Laura Archera, Samuel Gold, and Arthur Le Blanc. Henri Gerard Rainville pleased a large invited audience at Conservatory Hall.

## BALLET RUSSE ADDS TO REPERTOIRE



BARCELONA, June 30.—Three new ballets, all of which will be given during the American tour opening at the Metropolitan Opera House in October, were prepared by the Ballet Russe during their recent stay here and were scheduled to have their premiere in the troupe's London season. These are a classical ballet set to music of John Field by Vladimir Dukelsky; a composition based upon Berlioz's 'Symphony Fantastique' with choreography by Leonide Massine, premier danseur of the company, and 'Esquisses d'Amour,' a little-known ballet by Glazounoff.



The Ballet Russe Rehearses Berlioz's 'Symphonie Fantastique' on the Roof of the Gran Teatro del Liceo, Barcelona. Below, Leonide Massine (Left), Vladimir Dukelsky, Who Is Arranging Music by Field for Ballet, and Mr. Massine's Dog, Smoke

## American Works for Coast Exposition

SAN DIEGO, CAL., July 10.—New and unpublished works by young American composers will be featured this summer by the San Diego Symphony during its engagement, beginning July 10, for thirty-two concerts at Ford Bowl, California Pacific International Exposition in San Diego, according to Nino Marcelli, conductor.

Compositions should be mailed to Mr. Marcelli in care of the San Diego Symphony Orchestra Association.



## NATIONAL SYMPHONY MEN PLAN CONCERTS

### Summer Series to Be Given in Washington by Players' Own Organization

WASHINGTON, July 10.—A series of twenty-four concerts, to be known as "Symphonies on the Potomac," will be given this summer by members of the National Symphony under the title, Washington Summer Concerts Association. The concerts apparently will take the place of the "Sunset Symphonies" series recently abandoned temporarily by the National Symphony Orchestra Association because of union difficulties.

Only members of the orchestra are eligible to membership in the new organization. Officers are Thomas J. Mulikin, board chairman and business manager; Sidney Hamer, vice-chairman; Jacques Posell, secretary; Sune Johnson, treasurer, and Alex Levin, honorary chairman.

Concerts will be given, on a co-operative basis, on Sunday, Wednesday and Friday evenings over an eight weeks period at the Watergate site used last year by "Sunset Symphonies." Among the conductors will be William van Hoogstraten, Nikolai Sokoloff, Antonia Brico, Erno Rapee, Henry Hadley, Fabien Sevitsky, Alfred Wallenstein and Sylvan Levin.

### Invents New Instrument



Feodor Kolin

LOS ANGELES, July 10.—A new musical instrument, the invention of Feodor Kolin, will be introduced during the coming season. Unlike the piano or organ, operated by a three-manual keyboard, the instrument is said to produce tones dissimilar to those of any other instrument. It will be played electrically and is said to be capable of a wide range of dynamics. It is being built by Dr. George V. Nolde, engineer of Petograd.

Mr. Kolin will introduce his invention in a private musicale in Los Angeles before the end of the summer, following which he will leave for a New York concert. While the instrument is capable of playing classic music, Mr. Kolin is writing new works that will be adapted to it.

Mr. Kolin was a pupil of Busoni in Vienna and later conductor of the International Orchestra in London. He was brought to America as director of the Isis conservatory in San Diego and he has been heard here as pianist, lecturer, conductor and composer. He is the author of a book "Secrets of Music."

Among his 300 compositions are three operettas, one of which "Ojos Negros," was produced at the Teatro Mexico in 1933. He has recently been added to the staff of J. Stuart Blackton Productions as musical director and composer. He is now preparing the score for the film "The Story of Music."

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A Meeting of Conductors: Fritz Reiner and Eugene Goossens in London

## Flagstad Sings In London 'Ring'

LONDON, July 5.—The second Ring Cycle at Covent Garden was notable for the appearance of Kirsten Flagstad as the three Brünnhildes. Kirsten Thorborg again appeared as Fricka. Rudolph Bockelmann, though indisposed, struggled through the part of Wotan in "Die Walküre." Max Roth substituted for him in "Siegfried," while Enid Szanthe sang Erda. She also was the Fricka of the earlier "Rheingold." Aside from Mme. Flagstad's freshly disclosed and deeply moving Brünnhilde, the feature

of "Götterdämmerung" was the diabolic Hagen of Ludwig Weber.

The season closed with a revival of Offenbach's "The Tales of Hoffmann" with Dino Borgioli in the name part, Stella Andrevia as the Automaton and Bernadette Delprat as both Giuletta and Antonia. Ezio Pinza sang Dr. Miracle and Coppelius, and Auguste Bouilles was Dappertutto.

Other works heard included "Louise" with Mme. Delprat and René Verdière as the lovers, and Malcolm Sargent con-



Tristan and Isolde in Mufti. The Photo Shows Fritz Reiner, Conductor at Covent Garden, with Lauritz Melchior and Kirsten Flagstad

ducting; "Der Rosenkavalier" with Tiana Lemnitz a superb Octavian, and Elisabeth Rethberg as the Marschallin. Emanuel List was Baron Ochs and Stella Andrevia, Sophie. "La Bohème" was sung with Mme. Rethberg as Mimi, Heddle Nash, Rodolfo; Pinza, Colline.

## TORONTO WELCOMES PROMENADE CONCERTS

TORONTO, July 10.—The third season of Promenade Symphony Concerts opened on June 4 when a capacity audience of over 7,000, the largest that has attended a symphony concert in Toronto, filled the Arena of the University of Toronto. The Promenade Concerts, founded and conducted by Reginald Stewart, are now an important part in the musical life of Toronto and were inspired by the famous London Promenades of Sir Henry Wood. There has been no attempt to play down to the audiences yet the programs of Mr. Stewart have not overlooked music of familiar and understandable melody. The present season has been planned to extend throughout nineteen weeks. An assisting artist of established distinction will be presented at each concert.

Music by Bach and Wagner was played on the first program. As a gracious tribute to Sir Henry Wood, the founder of the London Promenades, the opening number of the season was the latter's transcription of Bach's Toccata and Fugue in D Minor, brilliantly played. The Suite No. 3 in D with the familiar "Air on the G String," and Damrosch's arrangement of the chorale- Prelude, "Ein Feste Burg" concluded the first part of the concert. The "Tannhäuser" Overture and highly dramatic "Ride of the Valkyries" were the Wagner music of the evening. As a final encore the orchestra played Bach's B Minor Prelude.

Jeanne Dusseau, soprano and a native of Toronto, was soloist in Bach's solo cantata, "Praise Jehovah" and "Elsa's Dream" from "Lohengrin." She sang with a depth of emotional understanding.



Ashley & Crippen

Reginald Stewart, Conductor of the Popular Promenade Symphony Concerts in Toronto

The second promenade concert had William Primrose, violist, as soloist. He was formerly of the London String Quartet, and played the Handel Concerto in B Minor for viola and orchestra and a group of solos with piano accompaniment. He was recalled repeatedly. The program included "The Marriage of Figaro" Overture by Mozart, Suite from "The Water Music" by Handel, Liszt's "Les Preludes," a Strauss Waltz and Chabuer's "España."

Opera was given as the special feature on June 18. The Toronto Opera Guild which presented four performances in May, contributed excerpts from "Tosca," "Pagli-

acci" and "Cavalleria Rusticana." Kenneth Sakos, Greek-Canadian tenor, came from New York to sing the leading roles.

On June 25, the Promenade Symphony presented an experiment in orchestral music when Tchaikovsky's Overture, "Romeo and Juliet," was given with accompaniment of dance mimes and lighting. The experiment was carried out under the direction of Hermann Voaden who has been working abroad in the new stage lighting experiments of German Theaters. The orchestra played as its major contribution, the Symphony in D Minor by Franck, which aroused tremendous enthusiasm. The lovely third movement of Tchaikovsky's Symphony No. 4 and the "Marche Slav" completed the list.

The week of July 4 brings thousands of American visitors to Toronto and as a compliment the symphony played works by contemporary American composers. Arthur Anderson, American bass and formerly of the Metropolitan Opera was guest artist. Mr. Stewart gave a highly energetic reading of Ernest Schelling's "Victory Ball." It was the first time this music had been played in Canada and the audience gave it an ovation. Walter Damrosch's setting of Kipling's "Danny Deever" was sung by Mr. Anderson with orchestral background. As evidence of a welcome to Americans in the audience, Mr. Stewart conducted the orchestra and audience in the singing of "The Star Spangled Banner." The Largo from Dvorak's "New World" Symphony, Tchaikovsky's "Nutcracker" Suite and the Overture to "The Secret of Suzanne" by Wolf-Ferrari were also performed.

The capacity audiences that filled every seat in the vast arena of the University of Toronto and the hundreds of standees, are evidences of the importance of these summer concerts in the musical life of Toronto. At the concert of July 9, a choir of 500 voices, drawn from all parts of Canada, was to be heard. These have been trained in various cities under the sponsorship of the Home and School Clubs and are coming to Toronto to attend the National Convention of the Home and School Federation of the Dominion.

ROBERT H. ROBERTS



# WEINGARTNER IN ORCHESTRA CONTROVERSY

**Validity of His Contract to Become Permanent Conductor of Vienna Philharmonic Is Denied by Orchestra—Ask Him Only as Guest — De Sabata, Knappertsbusch and Walter Lead at Opera**

By DR. PAUL STEFAN

VIENNA July 1.

A RECENT conflict between Felix Weingartner, the general manager of the opera, and his orchestra, threatened to become serious. The orchestra of the opera house has absolute autonomy in the field of its own concerts, that is the Philharmonic Concerts, and selects its conductors every



Felix Weingartner

year at its annual meeting. One evening recently Weingartner summoned the Viennese music critics and submitted to them the contract which he had signed in January, 1935, with the Philharmonic Orchestra. According to the terms set therein he was to be "permanent conductor" of the Philharmonic, was to conduct half of all concerts, give his approval to every choice of a guest conductor, and be allowed to reserve for himself those works which he would wish to conduct.

The Philharmonic Orchestra maintains, to be sure, in answer to these statements, that this contract was signed with the director by unauthorized persons and that now as heretofore the general meeting alone is qualified to decide upon the conductor. Weingartner informed the public through the music critics that he would not conduct any Philharmonic concert, as long as the present president of the orchestra, Hugo Burghauser, remained at its head. Just at this moment, however, at a special general meeting the Philharmonic has re-elected Burghauser for a period of three years. In spite of this the orchestra wants to ask Weingartner to conduct one or two concerts as guest (but not as permanent conductor) along with Toscanini, Walter, de Sabata, Klemperer and others. An answer has not been received from Weingartner; it is assumed, however, that a reconciliation will be effected.

## Large Proceeds Expected

The Philharmonic is anticipating very large proceeds from as many guests as possible, in which connection we may recall that during the previous season a Toscanini concert netted from two to ten times as much as the concerts of other conductors taken on an average; favorites next in line at that time were Furtwängler and Walter.

We have had another spell of star performances by a succession of guest conductors. Vittorio de Sabata offered 'Aida' at the Opera House in a new casting and 'Otello' in its revival of last year, with Lotte Lehmann as the Desdemona and Martin Oehman in the title role. It must be faithfully reported that de Sabata celebrated a success such

as is seldom achieved by a conductor and that he deserved it, too, by virtue of his great intensity. (He was decorated with a high Austrian order.) A Philharmonic concert, at which he interpreted the 'Bolero' and Dvorak's 'New World' Symphony with brilliance, met with a huge success.



Hans Knappertsbusch

Next to come to Vienna was Hans Knappertsbusch, who has given up his post in Munich. He conducted a 'Ring' cycle here and was accorded such a stormy reception that he was immediately secured for next year as a good investment in both the opera house and the concert hall. Some claim to see in him the future manager of the State Opera.

Bruno Walter is back in Vienna, a fact which has immediately given a new impulse to the whole musical life. In the way of opera he conducted a 'Tristan,' his newly rehearsed 'Orpheus,' but most important of all, a revival of Hugo Wolf's 'Corregidor,' the score of which he has made much more suitable for the stage by means of small scenic

transpositions, but also by retouchings. He gave one of his most admirable performances on the conductor's stand, supported by charming Jarmila Novotna, who played the leading role. The presentation of 'Corregidor' will be taken in hand by the Salzburg festivals.

In addition the opera restored to the repertoire E. W. Korngold's favorite Viennese opera 'Die tote Stadt' ('The Dead City'), with Vera Schwarz in the leading role, which had not been given here for two years, and the 'Girl of the Golden West.'

In the way of great choral works there was the annual performance of the 'St. Matthew' Passion, on this occasion with the singer and stage-manager, Duhan, as conductor. The Viennese radio presented Schumann's opera 'Genoveva' with a good cast (Hilde Konetzni in the title role) under the baton of Oswald Kabasta.

On its tour through Europe, the orchestra of the London B. B. C. appeared with its conductor, Adrian Boult. It aroused astonishment and admiration, to no small extent by its completely modern program: Ravel's 'Daphnis et Chloé,' Vaughan William's Symphony, Schönberg's Orchestral Variations.

Then we also had as guests the excellent New English Singers. Virtuosi and chamber music societies to appear included: the Busch Quartet, whom we have to thank for a splendid perform-

ance of Ravel's String Quartet; the Busch Trio (Serkin at the piano); twice the Kolisch Quartet, which played among other works Bartok's Fifth String Quartet, and Huberman and Gieseking. Winifred Christie played on the Moor piano, as usual arousing great interest—some of the compositions performed, a piece by Goossens, for example, had been written especially for her and the instrument. Miss Christie presented to the city of Vienna a Bösendorfer-Moor piano. A granddaughter of Joachim, Gabriele Joachim, appeared as a singer of Brahms songs.



Vittorio de Sabata

We also had a special Moravian evening, at which the works of Petrzalka and Kapral impressed in particular. Then there was a Roumanian evening with compositions by Enesco, Jora, Silvester, Brediceanu and others. And finally an Italian one, with selections for the cello by Petrassi and Mortari, very curious new songs by Pizzetti and piano pieces by Rieti, all of which were well received.

## WALTER HAS PROMINENT PART IN MAHLER FESTIVITIES

**Appears as Conductor and Speaker—Honored by French Legion of Honor and New York Bruckner Society**

VIENNA, July 1.

THE Mahler festivities, grouped together around May 18, the twenty-fifth anniversary of Mahler's death, brought several distinctions to Bruno Walter who participated in all these undertakings. Walter, who delivered an address in commemoration of Mahler (on the day of his anniversary), conducted a performance of Mahler's Ninth Symphony, sponsored by the

Vienna radio, which was preceded by his 'Lieder eines fahrenden Gesellen' ('Songs of a traveling Apprentice') sung by Rosetta Anday. A large number of invited guests assembled in the studio.

## Walter Writing Mahler Biography

With the Philharmonic Orchestra, Walter conducted two public performances of the 'Lied von der Erde' ('Song of the Earth') with Kerstin Thorborg and Charles Kullmann as soloists. Another program contained the Second and Eighth Symphonies. He also delivered a lecture on Mahler, which he illustrated with selections at the piano. A past master of the spoken and the

written word, Walter is thus well qualified to transmit his veneration for Mahler to a large public, such as he has here. The lecture contained portions taken from his reminiscences of Mahler, a book which Walter is now writing and which will appear in a short time. It is noteworthy that the Austrian Bundeskanzler (Chancellor) had assumed a protectorate over all Mahler celebrations. The Viennese monument for Mahler, however, which was prepared years ago, and for which American admirers of this master donated considerable sums of money, has not yet been erected. Yet it must be emphasized, that purely artistic points of view and differences of opinion have been responsible up to the present time, if the right place for the monument has still not been found. On the very day of the anniversary of his death Mahler's grave was decorated with a wreath by order of the Austrian government.

## To Conduct at Festival

Walter has recently received the French Legion of Honor, which the French ambassador to Vienna conferred upon him. After the radio performance, Dr. Willi Reich, in the name of the Bruckner Society in New York, presented to him the Mahler medal founded by this society.

After his Viennese concerts he is going to Paris, where he will conduct performances of 'Fidelio' and 'Don Giovanni' at the Opéra, in part with the Salzburg cast. Then he is coming back to Vienna and during the festival weeks will conduct several operatic performances and concerts, in July two concerts in connection with the Upper Austrian Bruckner Festival, whereupon his activity at the Salzburg Festivals begins.

DR. PAUL STEFAN



Bruno Walter Conducts the Eighth Symphony of Mahler in Vienna, and the Soloists, from the Left, Are Enid Szantho, Erika Rokyta and Maria Cebotari



# MUSICAL AMERICA

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## The Musical Public—And a Public for Music

IS there such a thing as a musical public? Or is there, rather, a public that includes music among its cultural and entertainment interests? The question may not be as academic or as simple of answer as it seems. Involved may be the necessity of recognizing that what constitutes the musical public in one place would not constitute the musical public in another; even though precisely the same measure and degree of musical background, taste and inclination were to be encountered, individual for individual, in the groups compared. This is one reason why local managers sometimes accomplish what the agent of a metropolitan management might fail to accomplish in a given community. Something more is involved than merely knowing how to get at the local public. This is, to know what that public is.

To illustrate, it was asserted a few years ago by a man whose business it had been to keep a vigilant eye on New York's patronage of musical events that some 16,000 persons supplied the basic audiences for all of Manhattan's musical events; opera, symphony, chamber music, recitals of every kind included. This was aside from those special followings won and held by a few artists whose appeal was a personal one extending into ranks that otherwise manifested little or no interest in music. Others have contended that this figure is too small, but a few thousands added to it would not materially weaken the illustration, the purpose of which is not to show how small New York's musical public really is, but to make clear that the metropolis has a specific musical public to support its musical events, a specific public that would be too insignificant to count in many smaller cities if the same ratio of music patrons to total population were to obtain.

Take even a community of 200,000 persons, for

instance—certainly one large enough to have a good artists' course, perhaps several such courses; a number of well-established music clubs and choruses; an enterprising amateur or semi-professional orchestral body and at least a dream of a permanent symphony orchestra. If that city had as many as 600 persons who could be relied upon to support its concerts it would have a larger musical public, in proportion to its population, than has New York. Consequently, those who inveigh against their home communities as being "unmusical" when compared to certain much larger cities may be assuming altogether too much for those larger cities.

THE city of 200,000, if it is to make a success of its music, must enlist the support of persons not included in the 600 who compare with the 16,000 in New York. The 16,000, small as the figure may seem, represents individuals who may be considered as having a first interest in music, as compared to the other arts and other cultural or entertainment activities. To get an audience of 2,000 is to take only an eighth of the 16,000. But to get an audience of 2,000 in the moderate-size city is to more than triple the number of persons whose first interest is in music. That means making heavy drafts upon the ranks of those who in New York would be indulging their interest in some other specialty, rather than in music. The larger city has its special public for each of the other arts and these are, in a measure, self-sufficient. In the smaller city a person who is called upon to support music is often the same person who is expected to back the local drama league, finance an art exhibit, act as host for visiting literary lights and promote lectures and educational films. In the great city, the habitué of the art galleries may never attend an opera or a symphony concert. That same individual probably would be drawn into a double patronage, involving both of these art forms, in the less specialized and less segregated cultural life of a city not so large.

These are prosaic facts, well known to men of the managerial profession. But the New Yorker who scoffs at the culture of what he calls the hinterland, and even more particularly the impatient resident of a city of only moderate size who thinks his own community lamentably unmusical, may need to be reminded of them when there are high and mighty words about a so-called musical public. There is music and there is a public for music. But that public is by no means one and the same thing wherever music is sung or played.

IN noting again the healthy and lively condition of summer concerts in America, with undoubtedly a larger number of symphonic programs being given in open air than in previous summers, the interested onlooker may find cause to wonder over the paucity of events of a different, but still related order. What has become of the musical pageant? Not many years ago, the feeling was widespread among musicians and their literary confreres that pictorial representations on a large scale, with music of an appropriate breadth and amplitude of line, proffered the American composer an opportunity to assert his gifts in a way distinctively his own and to an extent not true of the imported and essentially European form of opera. Some admirable beginnings were made, particularly in the war years, when there was a trend toward mass expression that since seems to have lost much of its momentum. Perhaps the apparent waning of interest in this type of musical spectacle is only temporary. There is still reason to hope that the American's heritage of the great outdoors will mean to him more, musically, than he has yet found ways of converting into tonal expressiveness.

The Italian government has decided to send an opera company to Ethiopia, possibly for the education of the natives as well as the entertainment of the army of occupation. Will the first attraction be 'Aida'? And will the characters of Radames and Amonasro be given the names of—but that might involve supers from the League of Nations!

## Personalities



Wide World  
Lucrezia Bori Receives the Honorary Degree of Bachelor of Music from New York University in Company with "G-Man No. 1," Who Was Made an Honorary Doctor of Laws. Left to Right: Miss Bori, Harry Woodburn Chase, Chancellor of the University, and J. Edgar Hoover

**Carpenter**—The American Conservatory of Music, Chicago, bestowed the honorary degree of Doctor of Music upon John Alden Carpenter, well-known composer, at its recent commencement ceremonies.

**Schönberg**—The scoring of Alban Berg's opera, 'Lulu,' which was left unfinished at the time of the death of the composer, is to be completed by Arnold Schönberg, and the premiere of the work is scheduled for Zurich in November.

**Chaliapin**—Pausing in New York on his way from the Pacific Coast to Europe, Feodor Chaliapin said that he had fully recovered from his recent illness and that he would return to this country in the autumn for a short concert tour.

**Schumann-Heink**—Celebrating her seventy-fifth birthday recently in Hollywood, Mme. Schumann-Heink said she was very happy over her new career in motion pictures. "I no longer have to be the great opera singer," she declared. "They are going to let me be my mischievous self in pictures just as I am at home!"

**Toscanini**—In Paris on June 15, Arturo Toscanini celebrated the fiftieth anniversary of his first appearance as a conductor. With a number of friends he recalled the circumstances connected with his conducting a performance of 'Aida' in an emergency in Rio de Janeiro on June 15, 1886, when he was only nineteen years old.

**Lehmann**—After fulfilling engagements in London, Paris, Salzburg and Vienna, Lotte Lehmann will spend her vacation at Wolfgangsee, near Salzburg, where she will complete a novel upon which she has been working, entitled 'Farewell to Fame.' Mme. Lehmann recently had a valuable diamond brooch stolen during a concert in Paris. Between song groups, Mme. Lehmann put the brooch in her bag in her dressing room. When she returned at the end of the concert, the brooch was gone.

**Pons**—Last month, Lily Pons paid her first visit to the town in Maryland which was named in her honor four years ago. She was received at the station at Liliypons by Governor Harry W. Nice, Senator George Radcliffe and Congressman David H. Lewis. The diva learned 'The Star-Spangled Banner' to sing especially at Liliypons, which is not far from Frederick, the birthplace of Francis Scott Key, its author, and also sang it with the Philadelphia Orchestra under Charles O'Connell at the close of the Democratic convention, at Franklin Field, Philadelphia.



## Tonkünstler Verein Festival Held at Weimar

**Best Results in Week of Musical Events Obtained in Field of Orchestral Music — Hoeller's Fantasy Creates a Pronounced Impression of Originality**

WEIMAR, July 5.

THE seventy-fifth annual festival of the Tonkünstler Verein was held in Weimar from June 12th to 19th and fell considerably behind the recent festival of contemporary music in Baden-Baden in musical interest and general character of the programs. Baden-Baden was more cosmopolitan in its outlook and boasted the collaboration of Hindemith, Stravinsky, Francaix, and one or two others of international reputation. The protégés of the Weimar Festival were honest German workmen with a fair stretch of country still between them and the heights of Parnassus.

The best results were obtained in the field of orchestral music. The greatest success was Karl Hoeller's Fantasy on a Theme by Frescobaldi, which was first given in Baden-Baden and made a pronounced impression through its originality and craftsmanship. Another work that aroused marked interest was a Concerto for Trautonium by Harald Genzmar who overlooked none of the potentialities of his bizarre instrument. Tone of such piercing metallic quality, even when tempered to a pianissimo, could never prove a popular medium and the efforts expended on its horizontal complexities seem wasted except as an exhibition piece for a vaudeville entertainment. The work was brilliantly played by Oskar Sala.

### Sacred Music Reflects Bach

Taken as a whole, the sacred music was on a little higher niveau, due to the fact that the young writers never allowed their gaze to wander long from their mentor, Bach. If this type of music showed no special originality, its sincerity and discreet conventionality would entitle it to consideration as a serviceable liturgical Gebrauchsmusik, for which there is now such a great demand in Germany.

The works for chorus and orchestra did not come up to the mark of former festivals and not even Heinz Schubert quite made his accustomed grade. This year he presented a 'Verkuendigung' for soprano solo, chorus and orchestra in classical oratorio style, but this work, like Karl Thieme's pretentious chorus in Gregorian style, was far too academic and forced in treatment.

The most notable of the chamber music works was a quartet by Kurt von Wolfurt which had both substance and spirituality. Other works by Johann Hoff, Caesar Bresgen and Ludwig Gebhard stuck to conventional lines and in most instances were pale reflections of their teachers' handiwork.

### New Festival Opera Given

Hermann Reutter's new opera, 'Dr. Johannes Faust,' recently given in Frankfurt, had the honor of being the festival opera. The National Theatre in Weimar does not possess the artistic material to do full justice to such a modern work so the production suffered in consequence. One of the festival concerts was given in Eisenach and another in Jena while a third was devoted to special chorus and band music for

the Hitler Youth organization and political festivals and mass meetings. Dr. Peter Raabe, president of the society, adroitly excused any shortcomings of the festival by stating that garlands of master works could not be gathered every year and that no selection committee could produce what did not exist.

Clemens Krauss has been appointed guest conductor at Frankfurt-am-Main where he was engaged before going to Vienna. His contract calls for twenty performances which are to include re-staged and restudied productions of 'Die vier Grobianen,' 'Ariadne auf Naxos,' 'Carmen,' 'Figaro's Hochzeit' and 'Rosenkavalier.'

An international society of music publishers has been formed which will have its headquarters in Leipzig. About fifteen countries are represented.

GERALDINE DE COURCY

## MEXICO CITY TO HEAR ORCHESTRAL SERIES

**Four Groups of Concerts Will Be Presented During the Summer Season**

MEXICO CITY, July 10.—Under the baton of Carlos Chávez, its conductor, the Orquesta Sinfonica de Mexico will give a series of eight subscription concerts on successive Friday evenings beginning July 17 and ending on Sept. 4. There will also be six popular programs, and four for young people and six for workmen.

The list of works scheduled for the subscription series on Friday evenings, which will be given in the Palacio de Bellas Artes are as follows:

July 17, Concerto for Four Pianos, Vivaldi-Bach; Second Brandenburg Concerto, Bach; 'La Mer,' Debussy; Symphony, 'India,' Chávez.

July 24, Overture to 'Anacreon,' Cherubini; Fourth Symphony, Sibelius; Concerto for Piano, Copland; 'Daphnis et Chloé,' Ravel.

July 31, Sinfonietta, Halffter, 'A Most Beautiful Torero,' Pittaluga; 'The Post-King,' Campa; 'The Three-Cornered Hat,' De Falla.

Aug. 7, 'Dedication of the House,' Beethoven; Symphony in D Minor, Haydn; Symphonie 'Patriotique,' Tchaikovsky.

Aug. 14, Seventh Symphony, Beethoven; 'Nuages,' 'Fêtes,' Debussy; 'Antigone,' Chávez; 'H. P. Three Movements,' Chávez.

Aug. 21, 'Jupiter' Symphony, Mozart; 'Alborado del Gracioso,' 'Opaniztli,' Huizar; Gigue, Debussy; 'Tabuh Tabuh,' McPhee.

Aug. 28, 'La Demoiselle Elue,' Debussy; Ninth Symphony, Beethoven.

Sept. 4, Sinfonia e Ritornello, Monteverdi; Five Sonatas, Scarlatti; Third Brandenburg Concerto, Bach; 'La Mer,' Debussy; Symphony, 'India,' Chávez.

## MUSIC CLUBS SPONSOR YOUNG ARTISTS CONTEST

**National Federation and Schubert Memorial List Prizes for Biennial Winners**

Winners of first place in the contests for piano, violin and voice in the twelfth biennial contests for young artists sponsored by the National Federation of Music Clubs and the Schubert Memorial Inc., will receive \$1,000 each. In addition, the piano and violin winners will have an audition when the instrumentalist to receive the award of an appearance with the Philadelphia Orchestra, will be selected.

Two cash prizes of \$500 each will be presented by the federation to the two opera voice contestants who are considered by the judges worthy to compete for the Schubert Memorial award of a major role at the Metropolitan Opera. The final competitions will be held at Louisville, Ky., in April of 1937. Mrs. Ruth Haller Ottaway is national chairman. Mrs. Florence Otis, 155 East 55th St., is in charge of the information department.

## What They Read Twenty Years Ago

MUSICAL AMERICA for July, 1916



Strauss



Verdi



Wagner



Puccini



Verdi



Wagner

Six Composers as Caricatured by Gianni Viafora

### Why Not in U. S. A.?

(Headline) LONDON HEARS 'BORIS' SUNG IN ENGLISH. Mousorgsky's Opera Well Produced by Sir Thomas Beecham's Company.

1916

### Prohibition Aridity

At a recent church service in Dallas, Tex., the tenor sang 'My Soul Is A-thirst for God.' The following day, a paper published a criticism calling it 'My Soul Is a Thirst, by God!'

1916

### Coming Events . . . etc.

(Headline) POPULAR OPERA VIA THE MOVIES. Widespread Vogue of the Motion Picture Creates a Demand for the Sound of the Human Voice.

1916

### Heredity

Teacher: "Your daughter is improving but I have to watch her scales very closely." Mother: "That's just like her father! He made his money in the coal business!"

1916

### If Only We Could Have a War!

One-sixth of the British orchestra players are now in the army, according to the London Evening Standard, which sees a real danger in the situation.

1916

### Results Prove It

"Offering money prizes for operas written by American musicians is not the best way to develop musical genius in this country," said Pasquale Amato.

1916

## MEMBERS OF ST. GREGORY HOLD NEWARK CONVENTION

**Biennial Meeting Aids Cause of Liturgical Music—6,000 School Children Sing Ordinary**

NEWARK, N. J., July 10.—Members of the Society of St. Gregory in America, gathered here for three days in biennial convention during May in the cause of liturgical music. At the solemn pontifical mass celebrated by the Most Rev. Thomas J. Walsh, bishop of Newark, 6000 parochial school children sang the ordinary of the mass in Gregorian under the baton of Nicola A. Montani of Philadelphia. The singing of the proper of the mass by 100 members of

the Maestree Pie Filippine of Norristown, N. J., was led by Sister Carolina Jonata.

During the three-day conference every phase of liturgical music was discussed and demonstrated. M. Mauro-Cottone and Dr. Charles Courboin, organists, assisted. Officers of the society were unanimously re-elected for another two-year term. The Rev. John M. Potter was named president; the Rev. James A. Boylan, vice-president; George Fischer, treasurer, and Elmer A. Steffen, secretary.

A Society of the Friends of Salzburg has been founded in Amsterdam.



## SEATTLE WELCOMES OPERA PRODUCTIONS

**Civic Opera Produces 'Traviata'**  
—Three Weeks Given by  
Northwest Guild

SEATTLE, July 10.—The Seattle Civic Opera gave its most successful performance on May 23 when Verdi's 'La Traviata' was heard by a capacity audience with the Japanese tenor, Yosie Fujiwara, as guest star in the role of Alfredo, being paired with Mildred Eyman, as Violetta, and a cast which included Ruth Lingenfelder, Mary Edwards, Florence Merriam, Gail Ward, Leonard Simpson, Howard Davis, William Spicer and Edward B. Scriven. A well-trained chorus, picturesque ballet, colorful stage settings and orchestra gave the production a fine background. Paul Engberg was conductor.

The Northwest Opera Guild, Magnus Petersen, director, had three operas to its credit in May, giving Humperdinck's 'Hansel and Gretel' on May 12 with a cast which comprised Maxine Harrison, Lois Hartzell, Helen Bedford, Robert Dickie in the principal singing parts, supported at the piano by Elizabeth Hartzell. On May 26 the Guild gave a dramatization of Lehmann's 'In a Persian Garden' with opportunity for rich coloring against Maurage's homely opera 'The Golden Wedding.' The soloists in the former were Helen Bedford, Marjorie Meyers, Harry Lobberegt and Robert Dickie, and the three who sang the roles in Maurage's work were Ruth Waters, Robert Sherwood and Ellis West, both casts being supported by the Waldo String Quartet and piano.

The progressiveness of the Cornish School was evidenced on May 13 when it was granted a nation-wide broadcast of a half-hour by NBC from its recently installed station, presenting a student play 'The Operation,' written and produced by students of the Radio School to music written by Stephen Balogh, member of Cornish School faculty. The Cornish String Ensemble, led by Peter Meremblum, concluded the broadcast.

### Amphion in Joint Concert

The Amphion Society closed its twenty-fifth anniversary season in a joint concert with the Temple Choir, Graham Morgan conducting both groups, on May 13. Arville Belstad was accompanist and Walter G. Reynolds opened the program with organ solos. The Ralston Male Chorus, Owen J. Williams, conductor, was heard on May 5 in its spring concert, assisted by Sylvia Chilberg, pianist; Rachel Stickelman Lauer was accompanist. The Seattle Orpheons, women's chorus, under Arville Belstad, gave its closing concert of the season on May 4, Lawrence Willson, baritone, assisting, with Ruth Wohlgamuth Kraft, accompanist. The Y. M. C. A. Glee Club, led by Lyle McMullen, gave its initial concert on May 26, with Ruth Krieger, cellist, as assisting soloist with Freda Louise Davis at the piano and Gail Baskerville, accompanist for the club.

The music department of the University of Washington presented a number of fine programs during May, including the annual chamber music concert under Moritz Rosen; a concert band, led by Walter C. Welke, and solo recitals by Kathryn Kantner, Ronald Taylor and Mary Elizabeth von Boecklin, violinists; Elwyn Armstrong and Harriet Ferch, pianists; and Ada Heppenstall, organist. The University String Trio and



### QUEUES FOR ITURBI IN BUENOS AIRES

For José Iturbi's final concert in Buenos Aires at the Teatro Colon, the house was sold out two hours after the seats went on sale. This picture shows the crowds waiting—also a peculiar Argentine custom: one box-office for men and one for women! The sold-out house, with standing room and seats on the stage, numbered some 4,300 persons. Mr. Iturbi will return to Buenos Aires next spring.

Women's Ensemble were heard in a joint program.

Nino Martini, tenor, with Miguel Sandoval at the piano attracted a capacity audience on May 6, closing the associated women's students concert series. G. Marston Haddock of Leeds, England, was another visitor heard.

Many music clubs gave their closing programs of the season and elected new leaders for the coming year. Mrs. R. H. Kendrick of Seattle, was elected president of the Washington federation of music clubs at the recent convention at Walla Walla.

Several local artists were heard in fine programs, among them being Randolph Hokanson, pianist, who has been awarded a scholarship by Harold Samuel of London, Florence Coardy Merriam, contralto, who was assisted by John Hopper, pianist, and John C. Scott, baritone, a talented business man who was presented by Clifford W. Kantner. Principal among the recitals were those presented by Paul Pierre McNeely, Anna Grant Dall and Pearl E. McDonald, pianists; Ellis Helm Boardman, voice; John Hopper, Gwendolyn Mines Remy, and Susie Michael Friedman, pianists.

DAVID SCHEETZ CRAIG

### CONCERT IN WOODSTOWN

**Civic Orchestra and Chorus in Third Concert of Season**

WOODSTOWN, N. J., July 10.—The Woodstown Civic Orchestra, Wilbert B. Hitchner, conductor, assisted by the Woodstown Community Chorus under Marian Fisher, gave the third concert of its sixth season in Woodstown School auditorium on June 4.

The orchestra played works by von Suppe, Grainger, Brahms, the Largo

from the 'New World' Symphony by Dvorak and excerpts from Romberg's 'The Student Prince.' Compositions by Bach, Brahms and Mozart, as well as Clokey's 'Lullaby,' and Charles Wakefield Cadman's 'Glory' were sung by the chorus, and of especial interest, 'Holy Art Thou,' to the Handel Largo, in conjunction with the orchestra. Blanche Stretch was the accompanist.

### NEWARK CIVIC PLAYERS END BEETHOVEN SERIES

**Symphonies, Concertos and Overtures  
Given in Cycle Under  
Philip Gordon**

NEWARK, N. J., July 10.—Eight Beethoven symphonies, together with a half dozen overtures and concertos, is the record set up by the Newark Civic Symphony in its recently completed cycle of six weekly Beethoven concerts. Presented by the WPA Federal Music Project, and sponsored by such local organizations as the University of Newark, the Rotary Club, the Contemporary of Newark, and the Music Educators of New Jersey, these concerts attracted music lovers from all parts of the state. Standing room was the rule.

The concerts were conducted by Philip Gordon, who founded the Civic Symphony in 1932. Soloists were: Eunice Norton (C Major Piano Concerto), Harold Morris (Emperor Concerto), Frank Kneisel, (Violin Concerto), and the Hilger Trio, (Triple Concerto). In addition to the eight symphonies and the concertos the programs included the 'Fidelio,' 'Leonore' No. 3, 'Egmont,' 'Coriolan' and 'King Stephen' Overtures.

Tentative plans for next season include a cycle of Brahms and the Ninth Symphony of Beethoven. P. G.

## CHICAGO WPA OPENS SUMMER SCHEDULE

**Marigold Gardens Leased for  
Series by Various Groups  
—Other Project Events**

CHICAGO, July 10.—The WPA Federal Music Project began a series of concerts on July 4, to continue for two months, in the Marigold Gardens, where four concerts weekly at popular prices will be given by the Illinois Symphony, the American Concert Orchestra, and other miscellaneous groups. Participants in the opening program included the Concert Band, under Alfred De Grazia; the Novelty Orchestra, under Dr. Gustave Ronfort, and the Jubilee Singers, under James A. Mundy. Popular prices prevail.

Henry Hadley was guest conductor in a program including several of his own works with the Illinois Symphony at the Great Northern Theatre on June 28. The American Concert Orchestra started two new series during the week of June 21, one at the Jewish People's Institute and the other at the International House, University of Chicago. Popular prices also are charged for these concerts.

The final concert in the Hamilton Park series by the Illinois Symphony was given on June 30 with Max Bendix as conductor and Saul Dorfman, pianist, as soloist.

### American Concert Orchestras Heard

Concerts were given by the American Concert Orchestra at the Jewish People's Institute and the International House on July 1 and 2 respectively, conducted by Isler Solomon. Marjorie Livingston, soprano, was soloist.

Guy Maier, pianist, appeared as soloist with the Illinois Symphony in Mozart's Concerto in C, winning an ovation from a capacity audience. The conductor was Jerzy Bojanowski.

David Van Vactor appeared as guest conductor with the American Concert Orchestra in a program including a Valze Lente from his own ballet, 'The Play of Words.' Eleanore Block, dancer, was soloist. George Schapiro appeared as guest conductor with the same orchestra with Berte Long as contralto soloist. Leon Sametini also was recently guest conductor of this orchestra.

The American Composer's Forum under the direction of Albert Goldberg, presented compositions by Carl Bricken, Robert Sanders, Florian Miller, Nathan Lupu, David Van Vactor, Edward Collins, Robert Whitney, Arne Oldberg, Gail T. Kubik, Ernest Brooks, and Radie Britain.

### Bequest of \$50,000 Made to Portland Symphony

PORTLAND, ORE., July 10.—Ella Hirsch, the last member of a family devoted to the cultural arts, died on June 20. Miss Hirsch left an endowment fund of \$50,000 to the Portland Symphony. Rare rugs and objects of art will be housed in a wing of the Art Museum with provision in the will to erect and maintain this addition. Valuable books were left to the public library, with the exception of a copy of the Koran, included in the bequests to the Museum. Her father, Solomon Hirsch, was at one time minister to Turkey.



## LOS ANGELES HEARS PROJECT CONCERTS

### Bacon and Altschuler Conduct Federal Music Forces in Unfamiliar Music

LOS ANGELES, July 10.—The federal music project's concerts, which are being given weekly at South Manhattan Place, continued on June 19, when more persons were on hand to greet Ernst Bacon, guest conductor from San Francisco, than could enter the hall. Mr. Bacon played works by Beethoven and Liszt, adding, for good measure, his own suite, 'Country Roads.' Modest Altschuler was conductor in the concert of the succeeding week. Following a Mendelssohn overture, he presented three "first times" in the course of the evening. Sibelius' Third Symphony in C, and Borowski's tone poem, 'Semitramis,' were performed for the first time in Los Angeles. 'Die Saporoger-Korsaken' by Glière was played for the first time anywhere. The harp soloist was Ann Mason.

Alexander Stewart, faculty member of the University of California, and conductor of the First Baptist Church choir, one of the largest in the city, has been made supervisor of Los Angeles County. Dr. David Bruno Ussher, assistant to Nikolai Sokoloff, has moved his regional offices to San Francisco.

### New Bach Society Heard

An audience of several hundred persons filled the Athenaeum at the California Institute of Technology in Pasadena, to hear the first concert of the newly organized Bach Society. A group of chorales and the Cantata, 'Christ lag in Todesbanden' were given. The highlight was the playing of Lillian Steuber in the Concerto in D Minor for piano and string orchestra. Jacques Lucien Monod led the chorus and strings. Soloists were Calista Rogers, Virginia Johnson, Henry H. Clifford and Edwin M. Lewis.

In a program of dance poems, Michio Itow, assisted by his dancers, entertained a small, but select audience in the Wilshire Ebell Theatre recently. The Orient and Occident seemed to converge towards France in music by Debussy and Albeniz. Feodor Kolin lent the ultra-modern touch in a group of three original compositions. The Russian welfare organizations gave a concert performance of Tchaikovsky's 'Pique Dame,' in the American Legion Post, on June 26. Constantine Bakaleinikoff conducted a small orchestra. Vocalists were Nina Koshetz, Marina Shubert, Maria Marova, Valentina Raab. Gabriel Leonoff and Vladimir Dubinsky. Leon Rains read an English version of the opera.

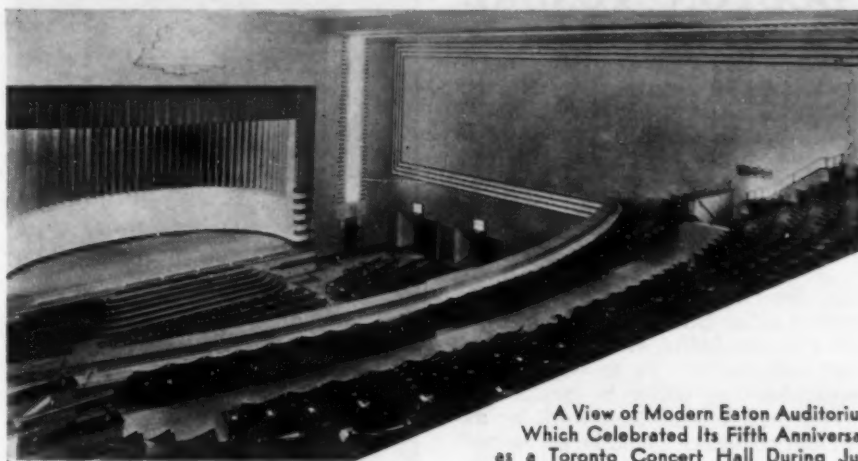
The Lyric Club, conducted by Ralph Peterson, and the Ellis Club, conducted by William Tyroler, completed their season's last month. Mrs. M. Hennion Robinson has been the excellent accompanist for both organizations.

HAL D. CRAIN

### Carola Goya Sails for Spain

Carola Goya, dancer, sailed on the S. S. Vulcania for a vacation in Spain recently, after a tour of America from the eastern seaboard to the Pacific coast and the Gulf of Mexico to Canada. Miss Goya danced in sixty-three engagements during her tour. She plans to work on programs for next season during her vacation.

## HALL CELEBRATES ANNIVERSARY



A View of Modern Eaton Auditorium, Which Celebrated its Fifth Anniversary as a Toronto Concert Hall During June

TORONTO, July 10.—Eaton Auditorium celebrated its fifth anniversary as a Toronto Concert Hall last month. Opened in 1931, this auditorium was designed to provide a more intimate type of hall for concerts. Since it was opened it has been in constant use and during the winter season it is booked practically every night. A retrospective view reveals a gallery of famous stars of concert, opera and stage. Rachmaninoff, Hofmann, Schnabel, Gieseking, Horowitz, Iturbi, Bartlett and Robertson, Myra Hess are among the great pianists; Elman, Zimbalist, Piatigorsky, Edith Lorand and her Hungarian Orchestra, Georges Barrère's Little Symphony and The London String Quartet are some of the string attractions; Pons, Braslau, Johnson, Austral, Grace Moore, Rose Bampton, Greta Steuckgold, John Charles Thomas, Richard Bonelli, Nelson Eddy, Tito Schipa, Nino Martini, Richard Crooks, Kirsten Flagstad, Lauritz Melchior and Helen Jepson, are a few of the singers; Trudi Schoop, Lifar, Jacques Cartier and

Uday ShanKar and his Dancers, represent the dance programs.

The auditorium is equipped with a large Casavant organ upon which eminent organists from the United States and Europe have given recitals—Carl Weinrich, Germany, Renée Nizan, Reginald Foort, Marcel Dupré.

During the past two seasons, three series of concerts have been arranged by the management. The popularity of these series is evidenced by the fact that all are sold out before the opening of the series. The Eaton Auditorium Series has set a standard for discriminating musical recitals. The Music Master Series presents each year eminent pianists while The Eaton Variety Series gives a combination of programs of music, dance and the stage.

Eaton Auditorium has become the concert hall of those Canadian artists who wish to make a Toronto debut. It is suited for such recitals because of its stage and seating arrangement, and has for these reasons become the Town Hall of Toronto.

## WPA PROMINENT IN FLORIDA CALENDAR

### Many Band, Orchestra and Chorus Units Contribute to Music Life of State

JACKSONVILLE, FLA., July 10.—Thanks to WPA, musical interest will be kept alive throughout the state during the summer months via a program arranged by Dr. Clarence Carter Nice, state director of the Federal Music Project.

In Jacksonville, Tampa, and Miami, the WPA symphony orchestras will continue throughout the summer the weekly concerts that during the past six months have become a factor in the community life of these cities. In Miami a part of the program is being given over to a "Community Sing." The orchestras are giving weekly concerts in various charitable institutions which take the place of the winter educational programs in the public schools.

In May a combined orchestra of 110 made a highly successful tour of the state, under the leadership of Dr. Nice. Another tour during the summer is being considered.

In Jacksonville and Miami a large WPA chorus is being rehearsed for the presentation of 'Aida.' In Tampa 'Rigoletto' will be produced soon. In St. Petersburg a light opera company is preparing 'The Pirates of Penzance' and Key West is working on 'Pinafore.'

The smaller communities have bands, smaller orchestras and community choruses. Jacksonville and Tampa each

has a military band composed of colored men.

The Federal Music Project is now a tremendous factor in the musical development of the State of Florida, and with the other Federal Arts Projects is bringing cultural opportunities to this state that have heretofore been denied to many of its population.

The Civic Music Association brought Fritz Kriesler, Guiomar Novaes, the Minneapolis Symphony, under Eugene Ormandy, and the Ballet Russe. The membership has grown to 1,500. Other attractions were the Westminster Choir, Virgil Fox, organist, a splendid performance of Haydn's 'The Creation' by the WPA Chorus and orchestra, and a concert by the WPA Florida State Symphony under Dr. Nice.

J. R. BLACK

### Crooks Gives Recital in Honolulu

HONOLULU, July 1.—Richard Crooks, tenor of the Metropolitan Opera, delighted a large audience here in the M. M. Scott auditorium in a twilight concert on June 1. Accompanied by Frederick Schauwecker, Mr. Crooks was heard in a varied program that included works by Bach and Beethoven, Haydn, Stradella, arias by Puccini and Massenet, and Lieder by Richard Strauss. As a special courtesy Mr. Crooks's ship on which he was to sail to Australia and New Zealand for a concert tour, delayed its regular departing time to permit the tenor to satisfy his audience's demand for encores.

## COLORED ENSEMBLE SINGS IN BALTIMORE

### Municipal Department of Music Shows Work of Negro Chorus and Orchestra

BALTIMORE, July 10.—The promotion of musical activity in the community, as guided by the interest of the municipal department of music, Frederick R. Huber, director, was convincingly demonstrated with the program given last night at Douglas High School, by the combined Colored Symphony and Colored Chorus, under the direction of E. Llewellyn Wilson.

This concert, the fifth combined performance, marked the first performance of the first choral composition inspired by the municipal department of music and conducted by the editorial staff of the *Afro-American*, well known journalistic organ of the colored race in Baltimore. The prize-winning poem 'The Freedman's Song' was written by a native Baltimorean, Gough D. McDaniels, poet and historian, and teacher at the Dunbar High School in this city. The poem was chosen in the competition in which there were eighty expressive entries.

In order to provide an appropriate musical setting to the prize poem, Mr. Huber invited Franz Bornschein, well known composer, who is a member of the Peabody Conservatory Faculty and correspondent for *MUSICAL AMERICA*, to compose the setting. The score is a strikingly effective piece of choral and orchestral composition in which the poem is given dramatic treatment. As sung by the large chorus of 300 with the orchestra of symphonic proportions supplying the pulsing background, naturally, 'The Freedman's Song' caused a thrill and an outburst of enthusiasm.

### Composers Honored

The composer of the setting, and the prize poet were called to the stage in response to the applause and as a token of appreciation by the municipal department of music were awarded large laurel wreaths with ribbons bearing an inscription of the occasion. A set of resolutions was presented by the members of the chorus and orchestra and conductor in which grateful expression was made to Mr. Huber for his untiring interest in the activity of the organizations. The program included Brahms's 'Academic Overture,' Hadley's 'Entrance of Montezuma,' Gervasio's 'Habanera' and Glière's 'Sailor's Dance' in which the orchestra proved its earnest ambition. The chorus very effectively presented familiar works by Tchaikovsky, Fanning, White, Campbell-Tipton, Riegger, Speaks, and Leoni. F. F.

### Doctors Symphony in Sixty-first Concert

AKRON, O., July 10.—The Doctors Symphony, A. S. McCormick, conductor, gave its sixty-first concert, completing its first decade on June 7 at Edwin Shaw Sanatorium. The orchestra is composed of physicians and dentists and has given sixty-one concerts since its inception in 1926. The eleventh season will begin in September.

### Bailly to Attend Foreign Music Festivals

Louis Bailly, head of the chamber music department of the Curtis Institute of Music, sailed on the Queen Mary on July 8 going to London. He will attend the festivals in Salzburg, Moscow and Leningrad.



## MANY NOVELTIES INTRODUCED BY SEVITZKY DURING BOSTON TENURE

**Retiring Conductor of People's Symphony Enriched Repertoire with Many New and Uncommon Works, Including a Long List by American Composers**

BOSTON, July 10.

**S**IMULTANEOUSLY with the completion of the 1935-36 season of the Peoples Symphony of Boston has come the resignation of Fabien Sevitzky as conductor. Mr. Sevitzky has held this post for the past three years, during which time he has been recognized by press and public as a very capable conductor.

Those who remember the work of this orchestra from the early days of its organization to the present time can find a great deal to commend in the musical progress that has been effected since Mr. Sevitzky took over the baton. Apparently he has been able to combine the discipline of an Emil Mollenhauer with the artistic judgment of a Stuart Mason, but more important than either discipline or artistic judgment is the quality of programs a conductor sets before his patrons.

It was to be taken for granted that the composers whose works have already made musical history should be well represented and the list of these works is a notable one. Beethoven, for instance, has been given the largest number of hearings, with performances of his 'Coriolanus' and 'Egmont' overtures and his symphonies Nos. 3, 5, 7, 8, and 9. Mr. Sevitzky's Vocal Ensemble assisted the orchestra in presenting the Ninth Symphony, The Brahms Nos. 1 and 2, the Mozart in G Minor and the Tchaikovsky Nos. 4, 5 and 6 have also been heard.

A first performance in Boston of Stringham's Symphony in B Flat Minor and the American premiere of the Weingartner arrangement of Schubert's uncompleted E Major Symphony have further enriched the orchestra's repertoire. Mr. Sevitzky has chosen other symphonic material from the

works of Bloch, Dvorak, Franck, Kalinikoff and Mendelssohn and for overtures has drawn upon Berlioz, Mozart, Rimsky-Korsakoff, Schubert, Wagner and von Weber. The list has been distinguished by the inclusion of Handel's 'Agrippina' in a first Boston performance.

### American Works Performed

Mr. Sevitzky's enthusiasm for composers of other lands, however, has not made him unmindful of the composers of our own country. In announcing his program-building policy he emphasized the fact that if possible a work by an American composer would be performed at each concert. Despite certain difficulties which have from time to time hampered him in securing the works he desired, he has nevertheless kept faith with his public, and we list in full the American compositions which he has brought forward:

'Chaconne'.....Bach-Kramer  
'America' Concerto Grosso.....Ernest Bloch  
'Negro Heaven'.....Otto Cesana  
'California', 'The Mystic Trumpeter', Concertino.....Frederick Converse  
'Japanese Nocturne'.....Bainbridge Crist  
'Deep Forest'.....Mabel Daniels  
'Fugue, "Tom Sawyer"'.....Arcady Dubensky  
'Air in G, Fugue from String Suite in E, Four character pieces after 'Omar Khayyam'.....Arthur Foote  
'Nocturne'.....Henry F. B. Gilbert  
'Indian Ritualistic Dance', 'Scherzo Diabolique'.....Henry Hadley  
'Pan and the Priest'.....Howard Hanson  
'Stevensonia'.....Edward B. Hill  
'Dirge'.....Mary Howe  
'Imagery', 'Astarte'.....Horace Johnson  
'In a Winter Garden'.....Samuel A. Lieberman  
'Suite after English Folk-songs'.....Daniel Gregory Mason  
'Adagio'.....Frances McCollin  
'Sinfonietta'.....George McKay  
'Fantasy on a Western Folk-song'.....Bernard Rogers  
'Soliloquy'.....Roger Sessions  
'The Black Maskers'.....Arthur Shepherd  
'Horizons'.....Warren Storey Smith  
'A Caravan from China Comes'  
'Money Musk'.....Leo Sowerby  
'Symphony in B Flat Minor'.....Edwin J. Stringham  
'The Voyage of the Mayflower'.....Paul White  
'New York Days and Nights'.....Emerson Whitthorne

\* First time in Boston.  
\*\* First time anywhere.

With the intrinsic worth of these compositions we are not at this time



Fabien Sevitzky, Who Has Resigned Conductorship of Boston People's Symphony

concerned. They have been discussed to some extent, at least, in our regular reviews in MUSICAL AMERICA at the time of their performance. The point we now wish to emphasize is that probably few orchestras of similar character and personnel have done the American composer a greater service.

Mr. Sevitzky's interest in American composers and their works has not made him insensible to the virtues of works by composers, contemporary or otherwise, from abroad, and the list of miscellaneous compositions brought forward has been indicative of an effort to inform our Boston public regarding orchestral material hitherto unheard in this city. There was, for instance, the International program, which carried Kurt Atterberg's 'Varmlands Rhapsodie' (American premiere), Elgar's 'Sospiri' (first time in Boston), 'Le Reposeur des Amants' by Grovlez (American premiere) and the 'Japanese Rhapsody' by the gifted Japanese composer Ifukube, in a world premiere. The orchestra has also offered the Bach cantata 'Schleicht Spielende Wellen' (first performance in America) in which it was assisted by the Sevitzky Vocal Ensemble. The Sarabande by Saint-Saëns and Vivaldi's Concerto in D Minor each had a first performance in Boston. Alexander Tcherepnin's Russian Dances were given for the first time anywhere.

From the foregoing résumé it is obvious that the Peoples Symphony has endeavored to acquaint Bostonians with orchestral literature of varied type. If Bostonians have appeared indifferent to the opportunities offered them, the composers for the most part, have been enabled to hear their works performed and thus to them at least, has been rendered a distinct and honorable service.

GRACE MAY STUTSMAN

### Brahms Series Begins at Greenwich House

The first in a series of six weekly summer concerts devoted to the chamber works, Lieder and piano compositions of Brahms, was given at the Greenwich House Music School on June 29. Among the artists participating in the Brahms cycle are Celia Saloman of the faculty of the school, and Andre Skalski, Richard Singer, William Bortman, Louise Taylor, Maury Gould, Lilla Kalman, Annette Royak, Ruth Kemper, Lucille Colette, Margaret McCulloch, Helen White and the Modern Art Quartet. The series is under W.P.A. auspices.

## DETROIT SYMPHONY IN SUMMER SERIES

**Maintenance Drive Provides Funds for Six-weeks Season under Kolar**

DETROIT, July 10.—The Detroit Symphony is now engaged in its first season of free summer concerts on Belle Isle since 1931. The six-weeks season began on June 30 and is under Victor Kolar. Concerts are played by the full orchestra nightly with the exception of Mondays.

The season has been made possible through the success of the recent \$185,000 maintenance drive of the orchestra and the Detroit Civic Opera. Included in the budget was \$35,000 to finance the summer concerts.

Of the money raised by public subscription, the largest ever attempted here, \$130,000 will go toward the 1936-1937 season of the symphony and \$20,000 toward the opera. The \$150,000 represents fifty-seven per-cent of the combined budget of the two organizations. The remaining forty-three per-cent will be raised through the sale of tickets and from broadcasting fees.

A thirty-five-piece Detroit Federation of Musicians band began a ten-weeks series of free concerts in the city parks July 1. The band plays in eight different parks and gives concerts nightly except Mondays.

### Symphony Plans Listed

Murray G. Patterson, manager of the Detroit Symphony, has announced the completed schedule for the 1936-1937 subscription series of the orchestra. There will be fourteen events as follows:

On Oct. 29, Victor Kolar, conductor, Guionar Novas, pianist; on Nov. 5, Mr. Kolar, and Lotte Lehmann, soprano; on Nov. 19 and 27, José Iturbi as conductor and pianist; on Nov. 27, Dec. 10 and 17, Fritz Reiner, conductor; on Jan. 7, 14, 28 and Feb. 4, Bernardino Molinari, conductor; Georges Miquelle, 'cellist'; on Jan. 7, Ilya Schkolnik, violinist; on Feb. 4 and Feb. 18, Georges Enesco, as conductor and violinist; on Feb. 25, Mr. Kolar, and Sergei Rachmaninoff, pianist; on March 11, The Monte Carlo Ballet Russe, and March 18, Mr. Kolar.

Mrs. John S. Newberry has been re-elected president of the Detroit Symphony Society for the sixth consecutive year. Other newly-elected officers are Mrs. Hugh Dillman, Mrs. Frederick M. Alger and C. Hayward Murphy, vice-presidents; D. Dwight Douglas, treasurer, and Paterson, secretary and business manager.

The board of directors for 1936-1937 will be composed of Mrs. Alger, Mrs. Walter O. Briggs, Leo M. Butzel, Harvey Campbell, Mrs. Dillman, Horace Dodge, Mr. Douglas, Henry T. Ewald, Lawrence Fisher, John B. Ford, Dr. Leo M. Franklin, Mrs. Julius H. Haass, Mrs. Floyd G. Hitchcock, Charles H. Hodges, Charles A. Hughes, Mrs. Henry B. Joy, Mrs. William R. Kales, K. T. Keller, Mrs. Charles Kettering, William Knudsen, William G. Lerchen, Walter McLucas, Sidney T. Miller, Joseph B. Mills, Mrs. J. Bell Moran, Mr. Murphy, Dr. Fred T. Murphy, Mrs. Newberry, Truman Newberry, Mr. Paterson, Mrs. Jerome H. Remick, William J. Scripps, Oscar W. Smith, Mrs. Edwin R. Stroh, Mrs. Sidney D. Waldon and Arthur W. Winter.

HERMAN WISE

### O. O. Bottorff Weds Marguerite Zender Margulies

Orville Oris Bottorff, vice-president and general manager of Civic Concerts Service of the National Broadcasting Company, married Marguerite Zender Margulies, an actress professionally known as Marguerite Zender, daughter of Mr. and Mrs. Peter Anthony Zender, on June 30 in the rectory of the Church of the Blessed Sacrament in New York. They will spend the summer in the White Mountains, returning to New York on Sept. 1.

# JULIUS HUEHN

Baritone: Metropolitan Opera Company

Management: HAENSEL & JONES, 113 West 57th Street, New York  
Division: Columbia Concerts Corporation of Columbia Broadcasting System

# DORIS DOE

Contralto Metropolitan Opera

Management: NBC ARTIST SERVICE  
30 Rockefeller Plaza, New York

# CARLO MORELLI

LEADING BARITONE—Metropolitan Opera Company

Management: CLARK H. GETTS, Waldorf Astoria Hotel, New York City

# EIDÉ N O R E N A SOPRANO

METROPOLITAN OPERA

Management: NBC ARTISTS SERVICE

30 Rockefeller Plaza, New York

George Engles, Director



## ACROSS EUROPE WITH GRACE MOORE



**T**WELVE appearances in one month of bewildering frontier crossings, plus royal, diplomatic and social honors—the record of Grace Moore's triumphant tour of Western Europe. . . . The trail began in Budapest, where the soprano appeared at the Opera as Mimi in 'La Bohème,' with Charles Kullmann, who came especially from Vienna to sing Rodolfo. . . . An overflow audience. By night express to Copenhagen. Here, in the brilliant setting of a Royal Gala Night, with King Christian and the court in attendance, she sang Mimi again and was later presented to His

Below (Left), a Facsimile of the Document Which Accompanied the King's Medal Presented to Miss Moore by King Gustav V of Sweden and (Above) One Face of the Medal



The American Soprano Entertained by Ruth Bryan Owen (Left), American Ambassador to Denmark, at a Dinner in Copenhagen, Attended by Many Notables, Including Princess Viggo (Right), Sister of the King of Denmark

## WPA FORCES ACTIVE IN SAN FRANCISCO

**Alois Reiser and Ernst Bacon Conduct Orchestra—Dana College Choir Heard**

SAN FRANCISCO, July 10.—June was a month of anticipation rather than activity. But while one looked forward to summer symphonies at Hillsborough and next fall's concert and opera attractions, the WPA music forces maintained their heavy schedule of concerts and the Dana College A Cappella Choir from Blair, Neb., paid a visit under the auspices of the Danish Lutheran Church. Conducted by Gunnar S. Malmin, these thirty-nine young collegians gave a splendid example of good choral singing.

Guest batonist with the WPA orchestra was Alois Reiser, who presented a program of works by Bohemian composers: Smetana, Dvůřak, Fibich, and Reiser, the latter being the Prelude from his opera, 'Iris.' Ernst Bacon, local director of WPA music, conducted the June 26 concert, a farewell appearance before his two months vacation in Europe. He conducted the premiere of his new suite for orchestra 'Country Roads' (unpaved) with the sub-titles 'Hammer Song,' 'Sue,' 'Times Is Mighty Hard' and 'Sunshine Special.' Light, trivial, and very brief, the 'Roads' nevertheless possess charm and whimsy. Based on folk song material and couched in folk spirit by an able craftsman who is also a splendid musician, the suite is entertaining and of musical value.

Anna Nettleman, soprano, and Grace Thomas, flutist, were soloists on this WPA program which was welcomed by an SRO audience in the Veterans' Auditorium.

MARJORY M. FISHER

## Ralph Leopold Visits Cape Cod

Ralph Leopold, pianist and teacher, left New York on June 14 for Craigville, Cape Cod. He will remain there for several weeks and then visit his sister in Cleveland, returning to New York the latter part of September.

Majesty in the royal box. Many receptions and dinners, notably one given by American Ambassador Ruth Bryan Owen. . . . Before leaving, Miss Moore presented a check for \$4,000 to the fund for aged singers of the opera. . . .

On to Stockholm . . . ushered in with a cavalcade preceded by a coach with four horses and buglers. . . . A royal honor, the King's medal, bestowed by King Gustav V—the only decoration assigned by the King personally. . . . Christine Nilsson and Aka Wallgren said to be the only other recipients. Entertainments by the Swedish-American Society, the International Society, the American Club, the Swedish-American Women's Club, and . . .

En voiture for Oslo . . . and a special

tea with the King and Queen of Norway . . . after singing 'Un bel di' from 'Madama Butterfly,' Miss Moore received from Their Majesties a jeweled pin as a memento.

London in June . . . for a recital at Albert Hall . . . and more receptions, by the King's Chamberlain, Lord Cholmondeley and Lady Cholmondeley, the Gilbert Millers . . . guest of honor at a huge charity event for the benefit of St. George's Hospital, sponsored by the

Duke and Duchess of Kent . . . honored at a dinner given by the Swedish minister at Grosvenor House. . . .

Then to the Riviera, to rest at her villa, the Casa Lauretta, on the outskirts of Cannes, before returning to this country in August to make another film, 'The Nightingale Comes Home,' a story by Rupert Hughes for Columbia Pictures . . . and still another film for M-G-M. . . . Call it a summer for Grace Moore!

## SAN CARLO COMPANY IN ROCHESTER VISIT

**Six Favorite Operas Given At Fresco on River Campus Under Carlo Peroni**

ROCHESTER, July 10.—The San Carlo Opera Company has just closed a series of six outdoor opera performances given successfully on the river campus of the University of Rochester under the auspices of the Allied Temperance Forces, Inc., of Rochester and Monroe County. The performances, of a high order of merit, were attractively staged and drew 25,000 people.

The series began with Verdi's 'Aida.' Carlo Peroni was the conductor for the brief season and his expert conducting rose superior to the limitations of a small orchestra and the various make-shifts of an outdoor stage set-up. Bianca Saroya sang Aida, and her fine voice and excellent acting headed a well-chosen cast. Dreda Aves sang Amneris, Pasquale Ferrara, Rhadames; Mostyn Thomas, Amonasro; Harold Kravitt, Ramfis, and Natale Cervi, Francesco Curci and Charlotte Bruno the smaller parts. Mr. Thomas and Mr. Kravitt have particularly fine voices. The San Carlo Opera Ballet danced well in 'Aida,' in 'Il Trovatore' on June 23, and after the performance of Von Flotow's 'Martha' on June 24.

## 'Lohengrin' Well Attended

'Lohengrin' on June 20 drew a large audience. Goeta Ljungberg sang the part of Elsa and Dimitri Onofrei was an impressive Lohengrin. Others in the cast were Mr. Kravitt, Mario Valle, Florence Wylde and Stefan Kozakevich.

'Madama Butterfly' was given a poignant performance with Annunziata Garotto as Cio-Cio-San, Miss Wylde as Suzuki. Rolf Gerard sang Pinkerton, Mario Valle Sharpless, and Francesco Curci, Goro.

'Il Trovatore' was headed by Arnaldo Lindi as Manrico, and ably supported by Mme. Saroya as Leonora. Others in the cast were Miss Aves, Charlotte Bruno, Mr. Thomas, Mr. Kravitt, Francesco Curci and Fausto Bozza. 'Martha' by von Flotow, given on June 24, had Lucille Meusel, coloratura soprano, as Lady Harriet, Miss Bruno as Nancy, Mr. Gerard as Lionel, Mr. Kozakevich as Plunkett.

On the last evening, June 25, a double bill was presented, 'Cavalleria Rusticana' and 'Pagliacci.' Mme. Saroya sang Santuzza in 'Cavalleria,' supported by Miss Bruno, Alice Homer, Mr. Ono-

frei and Mr. Kozakevich. In 'Pagliacci,' Olga Kargau sang the part of Nedda and Mr. Lindi, Canio. The remainder of the cast included Mr. Thomas F. Curci and Mr. Kozakevich.

MARY ERTZ WILL

## American-Palestine Music Foundation, Inc., Is Formed

The American-Palestine Music Foundation, Inc., recently has been formed to maintain the Palestine Orchestra composed of musicians compelled to leave Germany. Officers are Albert Einstein, honorary president; Bronislaw Huberman and Julian W. Mack, honorary vice-presidents; Mr. Mack, temporary chairman; Sidney Matz, temporary secretary; Edward A. Norman, treasurer, and Maurice J. Speiser, general counsel. The first concert is to be given in October under Arturo Toscanini, and probably will be broadcast via short wave. Pablo Casals also is to be guest conductor and soloist with the orchestra.

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## NEWARK HAS OWN STADIUM CONCERTS

### Outdoor Symphony Series Under Rapee Brings Six Artists as Soloists

NEWARK, N. J., July 10.—The Essex County Symphony Society gave its first concert at the City Schools Stadium on June 16 before an audience estimated at 10,000. The attractions were Lily Pons, soprano, and an orchestra of 100 men from New York and Newark, conducted by Erno Rapee. A special platform designed by Rudolph Kruger, with sound reinforcement by R.C.A., carried the music throughout the stadium. Miss Pons won high favor with the audience, singing two groups including the Bell Song from 'Lakmé' and an aria from 'The Barber of Seville.' The orchestra contributed Beethoven's Third 'Leonore' Overture, Liszt's 'Les Preludes,' the first movement of Schubert's 'Unfinished' Symphony, and Enesco's 'Rumanian' Rhapsody.

The officers of the Essex County Symphony Society are Mrs. P. O. Griffith, president; Mrs. David Loeser, vice-president; P. O. Griffith, treasurer, and Harry Friedgut, secretary and business manager.

#### Large Crowds Attend

Despite threatening weather, which resolved into rain before the evening was concluded, the second concert on June 23 brought out almost as large a crowd as that at the first concert. Mr. Rapee conducted the orchestra in favorites by Strauss, Tchaikovsky, and Ravel. Bruna Castagna, contralto, and Tito Schipa, tenor, appeared in solo groups and in a final duet. Excellent amplifying facilities projected their voices clearly and without distortion, and the audience was quick to give recognition to their excellent performances.

An all-Wagner program on July 1 had Paul Althouse, tenor of the Metropolitan Opera, and Viola Philo, soprano, as soloists. On July 7, George Gershwin, composer and pianist was soloist. A large number of local clubs and other organizations are co-operating with the symphony society. P. G.

## TWO-DAY FESTIVAL IN MONTREAL



Beethoven's Ninth Symphony in the St. Laurent College Chapel, Montreal, on June 16. Wilfred Pelletier is the Conductor and the Soloists Are Muriel Dickson, Rose Bampton, Joseph Bentonelli and George Britton

MONTREAL, July 10.—Montreal celebrated its first annual music festival during the past month. The event was sponsored by Les Concerts Symphoniques and was dedicated to music of Bach and Beethoven. Wilfred Pelletier of the Metropolitan Opera conducted, with the collaboration of Charles Goulet, conductor of the leading French choir, and Dr. Alfred Whitehead, conductor of the Cathedral Singers, leading English choral society. The soloists were Muriel Dickson, soprano; Rose Bampton, contralto; Joseph Bentonelli, tenor; George Britton, baritone, and Gean Greenwell, bass.

The festival consisted of two concerts, the one given on June 15, the other on June 17. On Monday the program consisted of the St. Matthew Passion, sung in English by the Cathedral Singers. On Wednesday, Beethoven's Ninth Symphony was given—together with excerpts from vocal compositions by Bach, including a performance of Cantata No. 159 in its entirety.

The festival was staged in the beautiful chapel of the Brothers of the Holy Cross, situated at St. Laurent, a small, old-world

village about ten miles from Montreal. The gothic chapel proved an ideal setting for the 'Passion' music. Singers and orchestra were placed in the chancel. On the wall at the left was a huge crucifix and above and behind the choir was a vast rose window depicting Christ glorified. There was no applause. During the interval those who attended walked in the grounds surrounding the church until they were summoned to their places by six trumpeters playing the 'Faith' motive from 'Parsifal.'

Mr. Bentonelli achieved a triumph in the part of the Evangelist. His diction was clear, his voice true and his interpretation simple and reverent. George Britton, gifted with a fine voice, was sympathetic as Jesus. Miss Bampton sang the contralto solos very beautifully and Miss Dickson made a good impression in the soprano solos. Mr. Greenwell carried the burden of the bass arias.

It was generally agreed, however, that honors fell to Dr. Whitehead's choir, which sang the choruses and chorales superbly. Dr. Pelletier conducted with uncommon insight and displayed a thorough grasp of the spirit and rhythm of the music as well as of its purely technical aspects.

#### Participants Win Ovation

On Wednesday evening the Ninth Symphony was given a splendid performance. Mr. Goulet's choir deserves special mention for its handling of the difficult choral part which was sung in German. At the conclusion of the symphony, conductor, choir, orchestra and soloists were given an ovation without precedent in the history of the music here.

Montreal owes a great debt to Dr. Pelletier, who besides conducting the music, was the real founder and instigator of the festival. He was materially assisted in planning the event by Mrs. Athanese David, wife of the former secretary of the province of Quebec. Preparations are being made for next year's festival and scores considered are Bach's B Minor Mass, Brahms's 'German' Requiem, Franck's 'Les Beatitudes' and a repetition of the Ninth Symphony.

THOMAS ARCHER

#### Ray Resigns from Chicago Musical College

CHICAGO, July 10.—Harold E. Ray, recently resigned as business manager of the Chicago Musical College, Rudolph Ganz, president, to accept the presidency of a manufacturing concern in this city. He was connected with the college for two years and a half and was formerly business manager of the Chicago Civic Opera.

## FESTIVAL PROGRAMS OCCUPY WORCESTER

### Annual Junior Music Fete Held —Church and Club Groups Give Varied Lists

WORCESTER, July 10.—The annual Junior Music Festival was held at the Auditorium on May 7. In the afternoon, about 1,000 grade school pupils, divided into chorus, orchestra, band and dance groups, took part. High school students numbering 500 presented the evening program. A new feature was the teachers' glee club of fifty adult voices, with Yvonne Desrosiers, soprano, as soloist. Arthur J. Dann's corps of public school supervisors planned and directed these events.

A festival of music was conducted at Wesley M. E. Church on May 23 and 24 by A. Leslie Jacobs and Ruth Krehbiel Jacobs, several choirs participating.

The Choir Troupe of Union Church, amateur Savoyards over a period of a decade, presented 'The Yeomen of the Guard' at Horticultural hall on April 29 and 30, under the musical direction of Mr. and Mrs. J. Vernon Butler, with Mrs. Oscar P. Tabor as dramatic coach, and a capable cast of forty-four.

Hugh Giles led the Worcester Woman's Club choral group on April 29 at Tuckerman hall. A miscellaneous program included the first performance in America of Robin Milford's light and tuneful cantata, 'May in the Greenwood.' Marion McCaslin and Hugh Giles played two-piano compositions. L'Orpheon Franchere, a newly-organized male chorus led by Dr. Adalard J. Harpin, and the Thule Male Chorus, under C. Arthur Johnson, gave a joint concert in Mechanics Hall on April 30. The soloists were Alice Erickson, violinist, and Anne Goyette, pianist. Albert Erickson and Edward Gaudette were the accompanists.

The auditorium commission, through the facilities of the Worcester County Musical Association, offered two free Sunday afternoon organ recitals: on April 19, by Arvid Anderson, and on May 3, by Hugh Giles. Alfred W. G. Peterson, organist, and the Central Church Solo Choir, led by Ruth Krehbiel Jacobs, gave a recital of French music for the American Guild of Organists chapter on May 11.

The D. A. R. presented Alma Nye Anderson, coloratura soprano, at the Little Theatre of the Auditorium on May 27, the proceeds benefitting two Massachusetts schools. Grace Fortier, pianist, and Clarence Helsing, flutist, assisted. Wallace Frederic Searle, director of music at Worcester State Hospital, gave a piano recital at Washburn hall on May 21.

JOHN F. KYES

#### Artistic Mornings, Inc., Now Artistic Productions, Inc.

The series of musical performances known as Artistic Mornings, Inc., will henceforth be known as Artistic Productions, Inc., and the address and the location of the concerts will be the Hotel Ambassador instead of the Hotel Plaza. S. E. Piza is director.

#### Ruth Posselt with Haensel & Jones

Ruth Posselt, American violinist, recently signed a contract to appear for six years under the management of Haensel & Jones, of Columbia Concerts Corporation. The contract went into effect on June 1.

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## PORTLAND HOST TO MUSIC FEDERATION

### Mrs. J. A. Jardine Guest at Meeting of Oregon Clubs— Junior Day Program

PORTLAND, ORE., July 10.—Mrs. John Alexander Jardine was the guest of honor on the senior day of the convention of the Oregon Federation of Music Clubs at the Columbia-Edgewater Country Club on June 10. Mrs. Jardine was welcomed by the WPA band, Ashley Cook conductor, upon her arrival in Portland, in the morning.

The convention opened at ten, with assembly call. Lester Humphreys presented the mayor's greetings and Helen Calbreath, district president, welcomed the clubs. The business meeting, Jocelyn Foulke presiding, included reports of clubs and chairmen and the election of officers. At the luncheon, the eighty-five present were introduced informally. Mrs. Jardine spoke and awarded ten certificates to members of Martha Reynolds's study class. Mrs. Edwin E. Watson, chairman of the program committee, presented the musicians and speakers during the afternoon session. 'Music in the Home' was illustrated by the Broer family of Salem; a vocal trio represented the Monday Musical Club of Tillamook; Faye Welch, soprano, the Monday Musical of Portland; a double trio, the Allied Arts Club; Isabel Clark, pianist, the New England Conservatory Club.

Jean Warren Carrick spoke on 'Music for Leisure Hours,' C. A. Howard on 'The Place of Music in Education,' Dr. Elam J. Anderson, 'Music in the College' and Richard Montgomery 'A Business Man's Hobby.' At the banquet at the Benson Hotel, Miss Foulkes presided and Frank Branch Riley was master of ceremonies. Nanny Wood Honeyman conveyed Gov. Martin's greetings and Mrs. David Eason responded. The O. M. T. A. presented Margaret Yost, violinist; Katherine O'Reilly, 'cellist, and Mordaunt Good-nough in two movements from a Beethoven trio. Mrs. Jardine delivered an address.

The officers elected, headed by Kate Dell Marden, were Mrs. Ward C. McLain, Mrs. J. C. Holden, Mrs. Bert A. McDonald, Evelene Calbreath, Maud Ross Sardam, Minnie D. Thompson,

## PIANIST IS SOLOIST IN BUDAPEST



Winifred Christie Playing the Beethoven Concerto in G on the Moor Double Keyboard Piano with the Budapest Philharmonic Recently Under the Baton of Ernst Dohnányi. She Was Also Heard in the Tchaikovsky Concerto in B Flat Minor and Performed the Bach-Moor Chaconne as a Solo

Elizabeth Johnson, Mesdames E. E. Watson, Walter Denton and Frank Redman. The directors are Mesdames Homer Goehler, E. A. Woods, J. H. Porth, J. Cyril Lowit, David Eason and J. R. Hollister and Marjorie Trotter and Miss Foulkes.

An innovation was Junior Day on June 9 at the Y. W. C. A. auditorium. Mrs. J. R. Hollister was the chairman. Mrs. Carrick gave the invocation. George Friede represented the Junior Chamber of Commerce and Miss Foulkes responded. Twenty-two of the fifty state junior clubs were introduced by counselors and musical numbers given by junior members. Donald Nebergall of Albany, aged sixteen, was master of ceremonies at the luncheon, and Helen Calbreath and Lenore Gregory were the speakers. A record program in the new music room of the public library and a view of the cinema 'Show Boat' followed. J. F.

### GUY MAIER ACTIVE

#### Pianist Appears as Soloist with Eight Orchestras

Guy Maier, pianist, who has requested a leave of absence from his position as assistant to the director of the Federal Music Project, has appeared recently in the Mozart Concerto in C with orchestras in Buffalo, Cleveland, Chicago, St. Louis, Minneapolis, Omaha, Akron and Detroit. On Aug. 15 he will go to Old Point Comfort, Va., to conduct the Teachers' Study Vacation.

Mr. Maier's private and class schedule at the Juilliard Summer School is completely filled. He will appear with Samuel Gardner, violinist, in a program of Mozart sonatas in the school auditorium on July 8.

Stanley Fletcher, a pupil of Mr. Maier, recently appeared as soloist with the Buffalo Philharmonic and the New York Civic Orchestra. Margaret Dieffenhaeler and Roland Dittl, duo-pianists, played Lee Pattison's orchestration of the Liszt Concerto Pathétique with the same orchestras.

#### Gittelson Appointed Concertmaster of Baltimore Symphony

BALTIMORE, July 10.—The appointment of Frank Gittelson, violinist, as concertmaster of the Baltimore Sym-

phony to succeed J. C. Van Hulsteyn, was announced recently by Frederick R. Huber, municipal director of music. Mr. Gittelson formerly was concertmaster of the National Symphony in Washington.

### BROOKLYN GIRLS GIVE PINAFORE PERFORMANCES

#### School Group Directed by Tollefsen— Mrs. Jacobi Plays Husband's Piano Concerto

BROOKLYN, July 10.—A well-coordinated presentation of 'Pinafore' was given at St. Paul's Parish House on May 14 and 15 by an all-girl cast selected from the Flatbush High and Teacher Training Schools, under the musical direction of Carl Tollefsen. The Flatbush Orchestral Club, numbering thirty-three players, assisted.

Frederick Jacobi's piano concerto was heard at the WPA Brooklyn Symphony concert on May 13 (Academy of Music), the solo part being played by Irene Jacobi, the composer's wife. Charleston jazz and Indianesque effects contributed to the American character of the work.

Performances of 'Faust' and the 'Cavalleria-Pagliacci' bill were given at the Academy (May 18-19) by Alfredo Salmaggi's popular-priced Hippodrome Opera Company.

F. D.

## ANNUAL BACH FETE HELD IN BEREA, OHIO

### Riemenschneider Conducts Two- day Festival at Baldwin- Wallace College

BEREA, OHIO, July 10.—The fourth annual Bach Festival was held in the Fanny Nast Auditorium of Baldwin-Wallace College here on June 11 and 12. Albert Riemenschneider, director of the Conservatory of Music, was the guiding spirit. A large and responsive audience expressed warm approval, especially for the work of Mr. Riemenschneider, whose stimulating influence was keenly appreciated.

The Thursday afternoon program consisted of the Prelude and Fugue in D Major, the Adagio from the Toccata in C, and the Choral Prelude (The 'Giant' Fugue), played by Parvin Titus, head of the organ department of the Cincinnati Conservatory of Music. 'Three Spiritual Songs,' were sung by Joseph Koutsky, tenor of Cleveland. The Sixth Violin Sonata was given a novel performance by seven violinists, students in the conservatory, playing in unison. The choir under Cecil Munk sang the Motet for Double Chorus, 'Be Not Afraid.' John Challis, harpsichordist of Ypsilanti, delighted the audience playing the Polonaise and Two Minuets from 'The Notebook for Anna Magdalena Bach,' the Toccata in E Minor and 'English' Suite No. 3 in G Minor.

The Festival Orchestra of advanced students in the conservatory, augmented by members of the Cleveland Orchestra, Carl Schluer conducting and Delbert Beswick at the cembalo, opened the evening program with the Suite No. 1 in C Major. Dr. James Houghton of Boston was featured in the Cantata No. 56 for bass solo and was heard later with Jean Webster Erisman in the Cantata No. 68. Mrs. Erisman sang the short solo 'My Heart Ever Faithful.' The playing of the Concerto in F Minor for piano and strings by Arthur Loesser of The Cleveland Institute of Music, brought an ovation. The program closed with the Cantata No. 50 for double chorus and orchestra.

Friday was devoted to the B Minor Mass. Soloists were Mrs. Rexford Babb, soprano; Lila Robeson, contralto; Joseph Koutsky and Dr. Houghton. William Cook, organist, and Mr. Challis, harpsichordist, assisted.

A brass choir under Cecil Munk played chorales from the tower of the Memorial Building preceding each of the performances.

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# MUSIC: 'Dybbuk' Score and Operatic Transcriptions Issued

## Rocca's 'The Dybbuk' Published in Piano-Vocal Score

In accordance with its time-honored custom, the famous publishing house, G. Ricordi & Co., Milan, has issued the piano-vocal score of Lodovico Rocca's opera, 'Il Dybbuk,' recently performed in Detroit, Chicago and New York, after its extraordinary success during the last two years in Europe.

Maestro Rocca's setting of Renato Simoni's libretto, made from the Ansky play, is a spontaneous score, containing many passages of genuine beauty, both for chorus and for the solo parts. The composer has himself made the piano reduction of his elaborate orchestral partitur, which is decidedly playable, so that one may gain a comprehensive knowledge of the music from studying this published score.

The edition is an artistically conceived one, containing a full page portrait of the composer and decorative drawings and designs reflecting the Hebraic atmosphere of the work. The engraving, printing and binding are up to the high standard maintained by the Casa Ricordi. A.

## Godowsky Makes Operatic Transcriptions for Piano

Leopold Godowsky has done what is virtually the impossible: he has made a series of operatic transcriptions for the piano that stand as an artistic achievement. But this is only part of it. One might have expected him to accomplish this with the technical means required to play his supremely difficult symphonic paraphrases of Strauss waltzes. Instead he has worked on entirely different lines and has succeeded admirably in bringing his versions within the technical equipment of the amateur pianist.

This was, of course, much more difficult to do. But Mr. Godowsky is a master musician, whose skill in the writing of music is so great that he has done precisely what others might easily have failed to do.

Four albums, entitled 'Operatic Masterpieces,' in a series called 'The Growing Pianist's Repertoire' have recently been issued by the music division of Simon & Schuster, well known as book publishers. They are 'Carmen,' 'Faust,' 'Il Trovatore' and 'Tannhäuser,' adapted and edited by Mr. Godowsky. Not only has he included in his versions of this operatic music of Bizet, Gounod, Verdi and Wagner virtually all the best-loved portions of the scores, but he has set them so that they sound like piano music! That is the miraculous part of it, especially so, when one realizes that it has been contrived with comparatively simple means.

In the 'Carmen' album we find the Prelude, the 'Chorus of Street Boys,' the 'Habanera,' the 'Toreador Song,' Don José's 'Flower Song'; in 'Faust' the Waltz, Valentine's aria, the duet in the garden between Faust and Marguerite. The music-lover playing the 'Il Trovatore' album will come upon his favorite moments of that opera, too, namely the familiar arias of Manrico, Leonora and Azucena, as well as the famous 'Miserere.' And in the 'Tannhäuser' book we are regaled with the 'Venusberg Music,' the March, the 'Pilgrims' Chorus,' 'Elisabeth's Prayer' and the 'Song to the Evening Star.' As is Mr. Godowsky's custom, the fingering and phrasing is most carefully indicated, so

profusely at times that it appears measure after measure.

Mr. Godowsky has explained his viewpoint in making these transcriptions in a preface, a clearly expressed statement that shows us how clear a thinker he is. In



Leopold Godowsky, Who Has Transcribed Music from Four Operas for Piano

each album the story of the opera is given briefly, with some biographical material about the composer of the opera and an illuminating note by Paul Bekker, distinguished author of books on music and music critic of the New York *Staats-Zeitung*. The appearance of the albums is altogether admirable, covers in four colors being used, especially painted by Georg Salter. Each number in the album is headed by an illustration of the scene to which it refers, also Mr. Salter's work.

This is Simon & Schuster's second publication in music; the first was the Artur Schnabel edition of Beethoven's thirty-two piano sonatas. With such a beginning as music publishers of these two noteworthy issues, they ought to go far and become as popular a factor in music publishing as they are in the related field of books. A.

## 'Pieces We Like To Play' Provide New Interesting Teaching Material

Piano teachers will find worthwhile material for pupils in the earlier grades in a new series of pieces published by Carl Fischer, New York, under the general heading, 'Pieces We Like to Play.' Primarily assembled as material supplementary to the Oxford Piano Course, this series will be found just as useful and timely by teachers not enrolled under the banner of that course as by those who are.

On the whole, the different compositions have been carefully edited by Gail Martin Haake, Charles J. Haake and Osbourne McComathy. They have been grouped by these editors as Series 1A, Series 1B, Series 2A and 2B, Series 3A and 3B and Series 4, and have been chosen for specific training in the various problems of phrasing, crossing of hands, alternating le-

gato and staccato playing, pedalling, and so on. In almost every case the piece is prefaced by a simple and clear outline of the form, this instructive feature being developed in greater detail from the second series on.

Excepting in a few instances, such as the wearisomely repetitious 'The Secret Steeple' by Irene Rodgers, who, however, has a good pedal study, 'Sunrise in the Valley,' in the 3B group, good judgment has been exerted in selecting the material up to the last grade; there the results are not so fortunate. A pupil capable of playing the 'Novelette' by Florence A. Goodrich deserves far more significant musically, while for the Three Selected Compositions by the Bach family a much happier choice could have been made to represent the great head of the family than the Polonaise in G Minor. In Lucina Jewell's 'The Bonnie Purple Heather' in this grade occur some needlessly awkward fingerings where slipping the fingers in silent exchange would preserve a much greater smoothness of the line.

Also included are two piano duets, one piece for six hands at one piano, all very easy, and a very good 'Cornish May Dance' by Maxwell Eckstein for eight hands at two pianos in the 3B list. In each group there are from six to nine pieces, all published separately, and the majority of the titles are attractive and suitable for the grade. L.

## — Briefer Mention —

### For Piano

'The Plaint of Love'; Siciliano and Rigaudon. Freely transcribed for pianoforte by Harold Craxton. Two lovely fragments of English music "restored" with noteworthy discretion and taste for use on the modern piano, the first having been found in a lute book of about 1535, while the second, in which the rigaudon forms an effectively contrasting trio for the Siciliano, can be traced back only to about 1735. The first has the austere purity of the music of its period in England, while the second is more immediately ingratiating. (Oxford.)

Five Etudes: C Major, A Minor, F Sharp Minor, B Flat Minor, and D Flat for left hand alone. By Allen Spencer. All written so fluently in definitely pianistic idioms that it is unfortunate that they are not more interesting musically. The F Sharp Minor is by far the best in that respect and is an excellent study in staccato octaves and chords. The D Flat, for left hand alone, is also a worthwhile study for the development of the weaker instrument but, like the remaining three, is more rewarding technically than for musical gratification. (FitzSimons.) L.

Tango. By Edward Collins. Melodically heavy-footed; smacks of the radio jazz orchestra's harmonic vagaries. (Carl Fischer.)

Sonata in E Minor. By H. Bunge. Couched in the latter-day English idiom of obtrusively acidulous dissonance and harmonic angularity that takes the place of harmonic richness. A purely cerebral emanation with little musical significance, but with the merit of brevity. (Chester.)

'La Russe.' An Album of Very Simple Russian Music. Selected and arranged by A. M. Henderson. A useful and well-chosen collection of ten attractive easy pieces by Glinka Tchaikovsky, Rebikov, Amani and other Russians. (London: Paterson's Publications. New York: Carl Fischer.)

'Klingendes Alphabet' ('Musical Alphabet'). Forty Popular Pieces from Arditto to Zeller. Arranged by Alexander Steinbrecher. Favorite excerpts from standard operas and opéras-comiques, Italian and Spanish songs, a Strauss waltz and even a Chopin nocturne, all arranged so simply as to bring them within the technical capacity of the most limited adult amateurs, for whom it will be an uncommonly useful

book. An excellent collection for reading purposes, too. (Vienna: Universal. New York: Assoc. Music Pub.) L.

'Tarantula.' By Cyril Scott. A new and effective piece by England's gifted modernist. A note by the composer tells us that the tarantella was said to be a remedy for curing a dancing mania caused by being bitten by a certain spider. Mr. Scott shows us what can be done in 1935 with the old tarantella rhythm! A concert piece, of course. (London: Elkin. New York: Galaxy.) A.

### For Two Pianos, Four Hands

Allegro from Sonata in F Minor by C. P. E. Bach. Transcribed for two pianos by Stell Andersen and Silvio Scionti. An excellently devised arrangement by experienced duo-pianists of a movement that proves to be much more effective in its expanded framework than in its original form. (J. Fischer.)

Passacaglia in C Minor by J. S. Bach. Freely transcribed by Abram Chasins. The transcriber has forearmed himself in a foreword against possible criticism for liberties taken by citing the freedom Bach permitted himself in his treatment of his own and other composers' music. The familiar organ work, which has already been subjected to several colorful orchestral versions, emerges as an essentially orchestrally conceived two-piano piece with a few measures from the end of the fugue, otherwise omitted, employed for coda purposes. (J. Fischer.)

'White Jasmine'; 'Enchantment.' Numbers 1 and 2 from 'Tropic Night' Suite. By Olive Dungan. Both of these short pieces have melodic fluency but little thematic variety. The first, the less difficult, is the better musically; the second borders dangerously on the sentimentally obvious and smacks of the radio studio. (Carl Fischer.) L.

### Educational Music

#### For Violin

Violin Studies. By Charles Martin Loeffler. This very comprehensive work by the recently deceased composer is aimed at the development of the left hand particularly in interval accuracy, changing positions, chromatics and finger staccato. There are thirteen individual exercises. (Schirmer.)

#### For Piano

'The Pupils' First Ensemble Album.' A collection of six little pieces by Ernest Harry Adams, Mathilde Bilbro, Marie F. Hall, A. Louis Scarmolin and Paul Zilcher arranged for three and four players at one instrument, an ensemble idea which is coming into increasing favor for young pupils. Very elementary. (Schmidt.)

#### For Violin and Piano

'One Young Violinist.' Book I of a series of graded ensemble music by Maia Bang known as the 'Gingham Books.' Ten simple two and three line pieces in the first position with separate piano accompaniments. Cleverly planned and well illustrated. (Schirmer.) R.

#### For Wind Quintet

(Flute, Oboe, Clarinet, Horn and Bassoon)

Dechovy Kvintet (Wind Quintet). By Pavel Borkovec. An interesting example of modern writing by a contemporary Czechoslovak composer. The three movements, Allegro con brio, Larghetto and Presto, reveal a practiced hand and a splendid knowledge of the five instruments. (Hudební Matice.)

#### Songs

'The Cloister Knell.' By Anton Rubinstein. A carefully thought out adaptation for voice and piano by Carl Deis of Rubinstein's best known piano piece, 'Kammenoi-Ostrow.' Mr. Deis's sterling musicianship is evident in the excellence of the arrangement. An original poetic text has been provided by Lorraine Noel Finley. High and low keys. (Schirmer.) A.

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### Gabriele Bianchi's Ballet, 'The Four Seasons,' Wins the Emil Hertzka Prize



Gabriele Bianchi

ROME, July 1.—The Emil Hertzka Gedachtnispreis for 1936 was awarded to Gabriele Bianchi for his 'The Four Seasons,' a ballet in four scenes with orchestra and soprano, a simple and poetic realization of the four seasons of the year. The soprano voice, in the orchestra, acts as a sort of prologue to each of the seasons.

Mr. Bianchi was a pupil of G. Francesco Malipiero in Parma. He followed the latter to Venice as professor of counterpoint and music history at the Venice Conservatoire, and has continued to study with Malipiero.

The second prize was won by Max Ettinger with his three-act opera, 'Dolores.' The third prize went to Hanns H. Mayerowitz for his one-act drama on Zacharias Werner's '24th February.' Mr. Mayerowitz is also a pupil of Malipiero.

The fourth prize was won by Viktor Ullmann for his opera, 'Der Sturz des Antichrist.' Honorable mention went to Will Eisemann, Cormone; Salvatore Bacarisse, Madrid, and B. K. Lewis, Chichester, England, all of whom submitted operas.

#### Hess and Serkin to Play Concertos with Barzin Orchestra

Another concerto series will be presented next season by the National Orchestral Association under Leon Barzin, this time with Myra Hess and Rudolf Serkin, pianists, as soloists. At each of the series of five concerts a Mozart overture and concerto and a Beethoven overture and concerto will be performed. Concerts again will be given in Carnegie Hall.

## DISCS—Sibelius Violin Concerto; Two Dvorak Symphonies

**SIBELIUS:** The Violin Concerto in D Minor is superbly recorded by Jascha Heifetz and Sir Thomas Beecham, the orchestra being the London Philharmonic. In the thirty years that have elapsed since Maud Powell introduced this once "crabbed" and "baffling" work to American audiences, its strength and beauty have won over many a stubborn or timid pair of ears; and now the concerto has a "public," like the Mendelssohn, the Beethoven, the Brahms and the Bruch concertos, though still of more limited numbers. If it has had relatively few performances, the fault may rest with the violinists rather than with audiences. The Concerto still bristles with difficulties that are not particularly grateful or showy for an interpreter concerned with vaunting his own prowess. To surmount them requires just the technical command that Heifetz brings to this recording. To hear the adagio as he plays it is to realize how enchantingly the violin still can be made to sing, though the melody may vary from the older order of Italianate cantilena. To follow the complexities of the first and final allegro movements is to be made conscious of how an interpreter can aid a composer in keeping cadenza-like passages within the structural frame as integrals of a musical entity rather than excrescences indulged in for purposes of display. This recording must be regarded as a notable addition to the still slender store of violin concertos available on discs. Victor Musical Masterpiece Series, M-309. O.

**VIEXTEMPS.** Concerto No. 4 in D Minor. Some of the greatest violin playing ever recorded may be heard in this Victor album of three discs by Jascha Heifetz. There is still a certain fascination in the Belgian violinist-composer's music for his instrument, especially when performed by such an outstanding master as Mr. Heifetz. He is to be congratulated for including the Scherzo, often omitted nowadays by concert violinists. The accompaniment is played by the London Philharmonic under John Barbirolli. (Musical Masterpiece Series, M. 297.) A.

**DVORAK:** The Bohemian composer's Fourth Symphony (C Major, Op. 88), notably well played by the Czech Philharmonic Orchestra under the leadership of Václav Talich, is a welcome variation from the repeated recording of his fifth or 'New World' Symphony. Though the emotional content of the work is not of the profounder order, the themes are both ingratiating and characteristic, the while the use of the instruments in the scoring suggests the Czech countryside in a manner kin to Smetana's in 'Ma Vlast.' The orchestra is a good one and this is one of the most inviting of recent European importations. Victor Musical Masterpiece Series, M-304. O.

**DVORAK.** Symphony No. 5, 'From the New World.' It is difficult, when playing this Stokowski recording, to realize that this was ever a particularly controversial work. The Philadelphia conductor with his great orchestra and his peerless method of recording, has done an almost flawless job with it, but even the Largo, which has been over-popularized in vocal arrangements, fails to make the symphony hold its own. It is agreeable music of a folk character, but it no longer detains as it

once did. Five discs, Victor Musical Masterpiece Series M 273. H.

**LAPHAM:** In issuing a small album of three double-sided records, Claude Lapham's 'Japanese' Concerto for piano and orchestra, RCA Victor has made a substantial contribution to the American shelf of record libraries. The composer, a middle-westerner by birth, a cosmopolite in experience, attends personally to the solo part, accompanied by an unspecified orchestra that is ample for his purposes. Alfredo Cibelli is the conductor. If the Orientalism of this work has at times the skin-deep character of most efforts to echo the idiom of the East in our Western harmonic writing, it has the advantage of first-hand studies and experiences on the part of the composer in the land of his inspiration. Victor Musical Masterpiece Series, M-302. B.

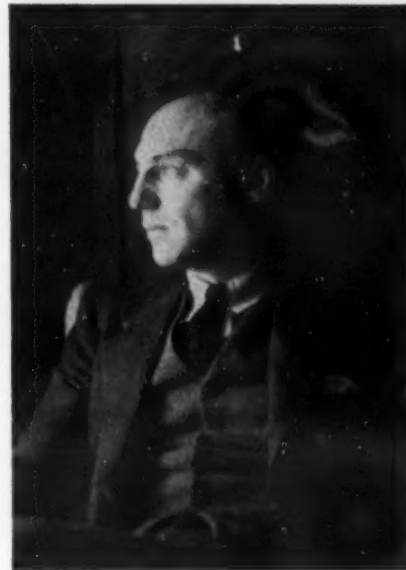
**MCDONALD, HARL.** Rhumba from 'Rhumba' Symphony. This popularly conceived symphonic piece, introduced in his concerts this season by Leopold Stokowski, is recorded here by his orchestra in brilliant manner under his baton. On the other side we find the 'Dance of the Workers' from Mr. MacDonald's Suite, 'Festival of the Workers.' Not nearly as good as the Rhumba, this movement recalls Tchaikovsky in theme and instrumentation, Tchaikovsky whose influence this composer shows so markedly in much of his writing. (Victor.) A.

**BEETHOVEN.** Sonata in F Minor, Op. 57; 'Appassionata.' Edwin Fischer plays this popular work with a considerable amount of the required passion and his technique is fully equal to the demands made upon it. Students will find the recording a good one for study of certain difficult passages. Three discs. Victor Musical Masterpiece Series M 279. H.

**WOLF, HUGO.** 'Auch Kleine Dinge.' A beautiful delivery of this superb song by John McCormack, sung in crystal-clear German. The label reads 'Auch Kleine Dinge können,' a definite indication that the person responsible for it is unfamiliar with the poem, as well as with the language. One can list a title as 'Even Little Things,' but one cannot say 'Even Little Things Can.' That's what Victor has done here! The reverse side of this ten-inch disc is devoted to Mr. McCormack's equally fine singing of Wolf's religious song, 'Herr, was trägt der Boden Hier.' Edwin Schneider plays the accompaniments. A.

**BRAHMS.** 'Treue Liebe,' 'Botschaft' and 'Wiegenlied.' **REGER.** 'Maria's Wiegenlied.' Ria Ginster sings these charming songs with clarity of tone and diction that make them all delightful in every respect. Gerald Moore provides excellent accompaniments. One disc. (Victor.) H.

### Bernard Rogers Work Will Be Published By Juilliard School



Bernard Rogers

Bernard Rogers' orchestral work, 'Once Upon a Time,' has been chosen for publication by the Juilliard School of Music. It was selected through a competition sponsored by the school in which nearly seventy orchestral compositions were entered by composers from twenty states.

The work, a set of five pieces entitled 'The Tinder Box Soldier,' 'The Song of Rapunzel,' 'The Story of a Darning Needle,' 'Dance of the Twelve Princesses' and 'The Ride of Koschei the Deathless,' was played here last winter by the New York Philharmonic-Symphony under Hans Lange.

Mr. Rogers has been a member of the faculty of the Eastman School in Rochester for several years, teaching composition. He has studied with Ernest Bloch and held a Guggenheim fellowship and Pulitzer scholarship.

#### John F. Stengstack Heads Music Publishers' Association

The Music Publishers' Association of the United States, at its annual meeting at the Hotel Roosevelt, New York, on June 10 elected John F. Stengstack, of Clayton S. Summy Co., Chicago, as president, succeeding W. Dean Preston, Jr., of Boston. Other officers elected were Mr. Preston, vice-president; Edwin L. Gunther, secretary, and Carl T. Fischer, treasurer. Four new members of the board of directors are Gus Schirmer, Walter Jacobs, Dr. Renato Tasselli and A. Walter Kramer.

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## STADIUM ORCHESTRA PLAYS IN PORTLAND

### Newly Formed Philharmonic Under Cameron in First of Six Concerts

PORTLAND, ORE., July 10.—The recently formed Stadium Philharmonic Society presented the first of a series of six concerts by the Stadium Orchestra at the Multnomah Amateur Athletic Club, on June 28. Basil Cameron conducted. The personnel is that of the Portland Symphony. Walter W. R. May welcomed the audience of 8,000, which included many teachers who had come to the national convention of the N.E.A. Rev. J. Hudson Ballard introduced Dr. Bruce Baxter of Willamette University, who spoke on the value of music in life. The orchestral works were Bach's 'A Mighty Fortress Is Our God,' 'Hungarian March' by Berlioz, Grainger's 'Londonderry Air,' the finale from Tchaikovsky's Fifth Symphony, 'Spanish Caprice' by Rimsky-Korsakoff, Grieg's 'Last Spring' and the overture to 'Tannhäuser.' Isaac Stern, San Francisco violinist, played Saint-Saëns's B Minor Concerto with clarity of tone and musicianly appeal. Mr. Cameron, in his first appearance here, impressed the audience with his sincerity, vitality and command of orchestral resource.

#### Series Not Endowed

The use of the stadium is donated to the concert series by the M.A.A.C., of which James J. Richardson is manager. He is also manager of the concert series which represents the consummation of a plan nourished for seven years. The sponsors are the council of parents and teachers and the federation of women's organizations. The shell was erected by WPA labor, sponsored by the city. The season tickets are sold in strips of six for a dollar to be used at any concert and the ticket sale is the only means of financing the concerts. The orchestra is playing on a co-operative basis. A. Owen Sanders, clarinetist, is personnel manager. C. F. Adams is honorary president of the society. The other officers, headed by Walter W. R. May, are Dexter Keezer, Mrs. W. R. Kinser, Mrs. O. J. Hosford, Harry and Herman Kenin, P. H. Kneeland, Moe Tonkon and James J. Richardson. The W. F. Christensen Ballet appeared on the program led by Mr. Cameron on July 7; Nikolai Sokoloff will conduct on July 14 and July 21. Alfred Mirovitch will be soloist at the first of these concerts.



TWO STRADIVARI FOR QUARTET

The Two Stradivarius Violins Presented by Mrs. Mary Louise Curtis Bok to the Curtis String Quartet Are Seen Here in the Hands of Mrs. Bok and Mr. Brodsky

TWO violins made by Antonius Stradivarius have recently been purchased for the Curtis String Quartet by Mrs. Mary Louise Curtis Bok. The one to be used by Jascha Brodsky is known as the Halir Strad, dated 1694. The violin which Charles Jaffe will play, dated 1715, was made during Stradivarius's so-called "golden period." The instruments were chosen for their superior qualities when used together

in the quartet and for the remarkable way in which they match the viola and 'cello played by Max Aronoff and Orlando Cole, respectively. The viola is an Amati, the 'cello a Rogeri.

The Curtis String Quartet will spend the summer vacation in Maine where they will prepare their repertoire for a tour of Europe in the fall and an American tour to be conducted during the early winter.

Hans Lange will direct the concerts on July 28 and Aug. 4.

Mr. C. W. Meyers, president of KOIN, the Oregon Journal, has extended the courtesies of the station to the Portland Symphony for weekly programs to be broadcast over CBS. Mr. Cameron conducted the first on June 25. Willem van Hoogstraten and guest conductors will be heard later.

JOCELYN FOULKES

### SUMMER CONCERT SERIES BEGINS AT JUILLIARD

Gorodnitzki, Maier and Hackett Open Season of Eighteen Summer School Recitals

Sascha Gorodnitzki, pianist, opened the series of eighteen concerts at the Juilliard Summer school on July 7. Guy Maier, pianist, and Samuel Gardner,

violinist, were heard on July 8, while Charles Hackett, tenor, gave a recital on July 9.

The concerts are arranged in separate courses, one of seven piano recitals and two violin and piano sonata recitals. All the concerts are offered without charge to Columbia and Juilliard summer school students.

Alton Jones, pianist, will be heard on July 14, Fraser Gange, baritone, on July 16; Katherine Bacon, pianist, on July 21; Ernest Hutcheson, pianist, on July 22; Louis Persinger, violinist, on July 23; Arthur Newstead, pianist, on July 28; Louis Persinger, violinist, and Muriel Kerr, pianist, on July 29; Sascha Jacobsen, violinist, on July 30; Muriel Kerr, pianist, on Aug. 4; Hugh Porter, organist, on Aug. 6; Beula Duffey, pianist, on Aug. 11, and an ensemble recital on Aug. 13.

### Theodora Kingsbury Gives Recital in Greenwich, Conn.

GREENWICH, CONN., July 10.—Theodora Kingsbury, artist pupil of Mildred Jamison Dasset of New York, and of Isidor Philipp, gave a piano recital at the home of Quinto Maganini on June 15. Displaying fine technical finish, good tonal control and brilliant interpretative sense in works by Bach, Scarlatti, Chopin, Brahms and Debussy. Miss Kingsbury was warmly received by the audience. She will repeat the program at the Kent House here at a later date. M.

### Yale Glee Club Opens Tour in Paris

PARIS, July 5.—The Yale Glee Club, Marshall Bartholomew, conductor, opened its European tour in Paris with a concert at the Salle Pleyel on June 25, sponsored by President LeBrun. The club is scheduled to sing in Brussels, Amsterdam, Copenhagen, Malmo, Stockholm, Oslo, Dramen and Goteborg. At the close of the tour Mr. Bartholomew will go to Budapest to arrange with the Budapest University Choir for their American tour, which will begin in this country in February.

## SAN ANTONIO MUSIC CLUBS END SEASONS

### Music Teachers, Chaminade and Tuesday Musical Groups Complete Activities

SAN ANTONIO, TEX., July 10.—At the closing meeting of the Music Teachers' Association held recently at the Aurora Hotel, Mary Stuart Edwards was elected president; Mrs. Eugene Staffel, vice-president; Florence Watkins Cox, second vice-president; Mrs. Edith Law, recording secretary; Mrs. Roland Springall, corresponding secretary; Merry Brendel, treasurer. \$25 was voted to be expended for books for the music section of the public library. Due to the efforts of David Griffin, retiring president, music and books on music to a considerable amount have been donated to the library by this organization.

A concert on May 20 in the Plaza Hotel Ballroom presented Betty Longaker Wilson, soprano; Rufus Craddock, baritone; Willetta Mae Clark, violinist, and Irma Louise Clow harpist. Walter Dunham was the accompanist. Mrs. Fred Jones of the Fine Arts department of Westmoorland College presented Felice Sloan Moore, soprano, in a recital of works in French, Italian, German and English. Florence Bente was the accompanist.

#### Operatic Scenes Given

The San Antonio Musical Club closed its season with a brilliant concert, presenting operatic scenes in the ballroom of the St. Anthony Hotel. David Griffin led the orchestra and singers. Mrs. Lewis Krams Beck is president. The seventeenth annual luncheon of the Tuesday Musical Club closed the season's activities on May 12 at the St. Anthony Hotel. The program, under the chairmanship of Mrs. Hollis Bridgeman and Mrs. Edwin Arneson, stressed the centennial motif. Karolen Pardue was the narrator. Other participants were Mrs. Arthur Biard, Mrs. Harold Cheney, Paul Mellenbruch, Eulalia Sanchez and the Madrigal singers. Accompanists were Mrs. Edward Harker and Walter Dunham. Mrs. Eli Hertzberg is president.

The Chaminade Choral Society's annual White Breakfast, held on May 28 on the St. Anthony Hotel roof, presented Lester C. Brenizer, baritone, of Austin, in songs by Oscar J. Fox and Hausenfluck. Mrs. J. Gordon Wilcox was the accompanist. A string ensemble from the Federal Music Project, with Agnes Sanchez, pianist, furnished the accompaniment. Wanda Graham and Margaret Hull danced. Mrs. Eli Hertzberg is president.

GENEVIEVE M. TUCKER

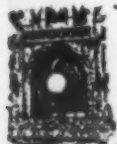
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## CINCINNATI NAMES SYMPHONY SOLOISTS

### Women's Committee Formed to Obtain New Subscribers for Concert Series

CINCINNATI, July 10.—Following the appointment of Theodore Gannon as business manager of the Cincinnati Symphony for the 1936-37 season, a formidable list of soloists scheduled to appear with the orchestra next season was announced.

Vocalists include Helen Jepson, John Charles Thomas, and Lawrence Tibbett. The pianists are more numerous: José Iturbi, Rudolph Ganz, Severin Eisenberger, E. Robert Schmitz, Alexander Tansman and Simon Barer, a Russian artist who will make his American debut in Cincinnati. Bronislaw Huberman and Joseph Szigeti, violinists; Charles Courboin, organist; and Gregor Piatigorsky, 'cellist, complete the list.

Among the varied activities involved in preparation for the season was the recent formation of a women's committee. The object of the enterprise was to secure new subscribers for the coming concert series. Lucien Wulsin is chairman of the board of trustees. Frances S. Wyman will be chairman of the women's committee, Mrs. A. J. Friedlander, Jr., vice-chairman.

Plans for the 1936-1937 Cincinnati May Festival are getting under way. Eugene Goossens, conductor of the Cincinnati Symphony and musical director of the festival, will stop off in Cincinnati in July on his way to Hollywood, to discuss plans with the festival association. A meeting of that group will be held on June 15 when a new president will be chosen to succeed Mr. Dana.

### Summer Schools Begin Terms

The Cincinnati College of Music and the Cincinnati Conservatory of Music have concluded exceptionally active seasons and have begun their summer terms. The seventieth anniversary of the founding of the Conservatory of Music will be featured in the summer term just opened, by a new course of instruction in Gregorian Chant under Marie Pierik. Miss Pierik has studied with Vincent d'Indy, Theodore Bohlmann, Gaston Dethier, Leopold Godowsky, and Joseph Lhevinne, as well as with the Benedictine Sisters in Paris.

One June 1 the national honorary musical fraternity, Pi Kappa Lambda, installed the Pi chapter at the Cincinnati Conservatory of Music. Professor C. S. Skilton, vice president-general of the fraternity, came from Kansas University, Lawrence, Kan., for the installation.

The charter group of the organiza-

## CLEVELAND INSTITUTE GRADUATES



Nine of the Cleveland Institute Graduates, from Left to Right, Back Row: Max Powers, Reuben Caplin, Clement Miller, Ernest Kardos, Lionel Nowak; Front Row: Eleanor Evans, Alice Aldrich, Elizabeth Turner and Lillian Greive

CLEVELAND, July 1.—Eleven musicians received degrees at the Cleveland Institute of Music annual commencement on June 11. Nine others who completed the public school music course conducted jointly by Western Reserve University and the institute were awarded the Bachelor of Science in Education.

Two students won the artist diploma, both in violin. They are Betty Williams Sharp, daughter of the violinist, Charlotte Demuth Williams, and Ernest Kardos, youngest member of the Cleveland Orchestra.

Lionel Nowak, music director of Fenn College, Cleveland, took his third award from the institute when the Master of

Music in composition was conferred upon him. Twenty-three years old, Nowak already has won the Bachelor of Music and artist diploma in piano. One other Master's degree was conferred upon Alice Spielman in piano.

Bachelor of Music degrees were awarded to the following: Max Powers, Clement Miller, Alice Aldrich, Elizabeth Turner, Lillian Greive, Eleanor Evans, piano; Reuben Caplin, voice.

Public school music graduates were: James Aliferis, Ray Gerkowski, Fannie Heldman, Ruth Hyde, Gretchen Nobis, Betty Pergande, Gertrude Scheutzw, Albert Sego, David Woodman.

Clement Miller received the annual \$25 prize for the highest average.

### MacMillan to Adjudicate in Wales

TORONTO, ONT., July 10.—Sir Ernest MacMillan, principal of the Toronto Conservatory of Music, will be adjudicator at the Royal National Eisteddfod to be held at Machynlleth, Wales, in August, 1937. It is thought that this is the first time a Canadian has been honored by this appointment.

tion consists of prominent members of the Cincinnati Conservatory of Music faculty, including Dr. John A. Hoffmann, dean; Dr. Karol Liszowski, Peter Froelich, Hubert Kockritz, Charles Stokes, Parvin Titus, Mildred Eakes, Mary Sims Leighton, Etelka Evans, Karin Dayas, Miriam Otto, and Clara Bridge.

### Singing Society Offers Lieder

The United German Singing Societies of Cincinnati offered a popular program on June 7 in the Zoo Garden Opera House, which featured, in addition to the regular adult chorus, a children's chorus and an exhibition by classes from the Central Turners. Folk-songs and familiar Lieder made up the bulk of the program. Ruth Heubach Best, soprano, was principal soloist, while conductorial duties in connection with the several units which appeared were assumed by William Kappelhoff, Robert Korst, Louis Ehrhott, Frank Mahler, and William B. Beyer.

It was announced on June 13 that four weeks active campaigning had resulted in a ninety per cent re-subscription of seats held during the past season, a figure five per cent better than the entire re-subscription last year. Mr. Gannon has set a goal of 6,000 seats for the 1936-37 season, more than twice the highest previous subscription.

RICHARD LEIGHTON

## KANSAS CITY HEARS CHORAL MUSIC FETE

### 6,000 School Children Participate in Annual School Music Festival

KANSAS CITY, Mo., July 10.—6,000 school children, presented in choral groups varying in size from 2500, 2000 to 1500, from the primary grades to the junior and senior high schools, were heard in the new Municipal Auditorium recently. This event, the annual school music festival under the general direction of Dr. Mabelle Glenn, music supervisor and the All-City high school orchestra, George Keenan, conducting, emphasized music instruction in the public schools.

Dr. Glenn and her associates including Esther Darnall, Marybelle Eubank, Maree Murlin, Richard Dabney, William Holdridge, Marian Nelson, Frank Chaffee, Ray Gafney, Harling Spring, John Wahlstedt, Marguerite Zimmerman, Violet Clausen and Mari Whitney are doing significant work in public school music in this city.

The Kansas City Philharmonic String Quartet, Joseph Harding and Markwood Holmes, violins; Harold Newton, viola, and Harry Sturm, 'cello, was heard in Ivanhoe Auditorium on May 11. Mrs. Thomas J. Strickler, coloratura soprano, accompanied by Brown Schoenheit, flutist, and Mrs. Frederick Shaw, pianist, was assisting artist. The artists performed music of Schubert, Debussy, de Falla, Tchaikovsky and Newton.

The Lombardi Quartette won the plaudits of an audience that filled the Center Auditorium on May 25. This unique group includes in its personnel, Rose Ann Carr, Latonia Barnett, sopranos; and Nancy Terwilliger Crawford and Gladys McCoy Taylor, contraltos. Gayle Giles is the coach accompanist. Assisting artists were Elise Pyatte Condon, violinist, and Pearl Roemer Kelly, pianist. The Kansas City Musical Club's annual breakfast was held at the Mission Hills Country Club after this event. A talk, 'Behind the Scenes of the Philharmonic Orchestra' was given by Mr. Schoenheit, personnel manager of the orchestra. Mrs. Franklin Murphy is president of the club. Dean Donald M. Swarthout led the Westminster organization recently in the auditorium of the First Baptist Church.

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## TRIO HONORED BY MEXICAN SCHOOL 'MARTHA' REPEATED BY BUFFALO GROUP

Photographed at the Bestowal of Honorary Professorships Were (Front Row, from Left to Right): Horace Britt; Carlos Salzedo; Georges Barrère; Luiz Chico Goerne, Rector of the National University of Mexico; José Rocabrune, Director of the Superior School of Music; Manuel M. Ponce, Composer; (Second Row, Extreme Right), Mrs. Barrère; (Third Row, Centre), José Barros Sierra, Secretary of the Sociedad Filarmonica de Mexico



Romero

GEORGES BARRÈRE, Carlos Salzedo and Horace Britt received honorary professorships from the Superior School of Music of the National University of Mexico on June 22. Besides six joint recitals in Mexico City, the artists gave two concerts with orchestra in which they appeared both as soloists and conductors, each conducting while another was soloist, something

which the Mexican audiences regarded as a distinct novelty.

### BALOGH WORKS HEARD

Songs, Piano Works and String Trio Given at WPA Concert

Ernö Balogh was the composer represented at the WPA Composers Forum-Laboratory on June 17, in the Federal Music Project Building, New York. The well known coach and accompanist presided at the piano for Jacques Lerner's performance of his Rhapsodic Interlude for Violin; for Maury Gould, baritone; Aniceta Shea, soprano, and Lyon McCarty, tenor, each of whom sang Mr. Balogh's songs. Mr. Balogh also played two of his piano pieces and, with Richard Singer, a Peasant Dance from a ballet for two pianos.

The major work of the evening was a string trio, two movements of which were played by Leon Kaplan, violin; John Howell, viola, and Sandor Szatmari, cello. The composer and the artists were warmly applauded. After

the performance, Mr. Balogh was guest of honor at a reception by Edith Behrens in her New York home.

Lucie Bigelow Rosen Ends European Tour

LONDON, July 5.—Lucie Bigelow Rosen, thereminist, recently completed her European tour with a concert in this city. She is expected to return to New York early in July. Mrs. Rosen has given recitals in Naples, Rome, Venice, Zurich, Munich, Budapest, Brussels, Amsterdam and Paris.

Second Women Composer's Conference to Be Held at Chautauqua

CHAUTAUQUA, N. Y., July 10.—The second annual women composers conference will be held at Chautauqua this year from July 24 through July 27. Albert Stoessel will conduct a symphony and Walter Howe a chorus while a luncheon and other social affairs will honor visiting women composers.

### Opera Comique Assisted by the Philharmonic Under Battin in Return Engagement

BUFFALO, July 10.—The recently organized Buffalo Opera Comique, directed by George Otto Ward, presented the opera 'Martha' for the second time at the Court Street Theatre on May 26-27, its initial bow to the public having been made in the same theatre on April 24, 25 and 26. Popular demand brought about the return engagement, which proved as successful as the earlier performance, despite the lateness of the season. The cast, identical with the first, showed a gain in dramatic action and general poise, the whole being a highly commendable presentation.

The Buffalo Philharmonic, assisting the Opera Company, contributed greatly to the success of the production. Isaac Lucius Battin, guest conductor, was brought on again from Orange, N. J., to conduct the second performance. Mr. Battin was, until recently, conductor at the Stadt theatre in Salzburg, and assistant conductor at the Munich Opera. Under his skillful guidance the Buffalo Opera Comique gave a performance of unquestioned merit. The opera unit is sponsored by the adult education program, state education department, and the Buffalo board of education. George Otto Ward, dramatic director, was appointed executive director of the company, succeeding the late Nyra Dorrance.

The series of recitals presented by the Concert Bureau, Inc., at the Buffalo



Agoda

Isaac L. Battin Conducted 'Martha' in Buffalo

Consistory, closed on May 17 with a concert by Tito Schipa, tenor of the Metropolitan Opera. The appearance of this artist after a long absence from the Buffalo stage, and the fact that the concert was a benefit for the Evening News Milk Fund, drew an enormous and representative audience.

In mezza-voice and pianissimo singing the artist's voice was particularly effective, as in 'Le Violette' by Scarlatti, 'Le Rossignol' by Rimsky-Korsakoff and 'I Shall Return' by Schipa. Many encores were demanded and granted. Julian Hunte provided musicianly accompaniments.

EDITH McDOWELL

### INDIANAPOLIS OPENS ITS SUMMER SEASON

Symphony under Schaefer Gives First of Several Open-air Concerts in Park

INDIANAPOLIS, IND., July 10.—With an attendance of 4,000, the Indianapolis Symphony of sixty musicians gave its first open-air concert in Garfield Park on June 7. Sufficient funds were voted by the city council for two concerts of this sort, the second to be given on June 21. Ferdinand Schaefer chose a program of the lighter works, yet belonging to the standard compositions expected at a pop concert.

Mayor John W. Kern was present and in a brief speech expressed satisfaction at seeing the enthusiasm and delight of the vast assembly whose applause followed each number. The first movement of the 'New World Symphony,' the Overture to 'William Tell,' the Overture to 'Euryanthe,' the March from 'Tannhäuser,' graceful ballet music by Delibes and a Strauss waltz were played.

At the annual election of officers of the Indiana State Symphony Society, William H. Ball of Muncie was elected president, succeeding Jacob L. Mueller.

The premiere of Frank O. Wilking's operetta, 'Gypsyana,' was presented as a pre-hearing before a large audience at English's on April 17. The performance was very novel inasmuch as it was like a radio broadcast. The orchestra, chorus, soloists and players were on the stage behind the curtain, the audience hearing the operetta through a loud-

speaker with no glimpse of the participants.

The musical score is full of catchy melodies and the performance was well received. Members of the Indianapolis Symphony and a chorus from the Burroughs-Jackson College of Music and Fine Arts and solo parts sung by Jane Johnson Burroughs, Ellen McCurry, Marjorie Byrum, Marjorie Breen, Mary Paston Young, Iris Price and James B. Gilbreath were under the direction of Burton B. Burkette. Speaking parts were taken by Civic Theatre members. PAULINE SCHULSCHMIDT

Oregon Music Teachers Meet at McMinnville

McMINNVILLE, ORE., July 10.—The Oregon Music Teachers' Association met on the campus of Linville College for its twenty-first annual convention on June 15 and 16. Discussions and speeches, including a talk by Mrs. John Alexander Jardine; programs by members of various districts and the WPA orchestra led by Frederick W. Goodrich; a lecture and recital by Alfred Mirovitch and a song recital by Leukh Leaska, accompanied by Henri Arcand, were notable events. Frank Eichenlaub, president, was re-elected to office. Ora Bess Seeburger is the new president of the Portland district.



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## RADIO: Summer Symphony Concerts

SUMMER suspension of General Motors and Ford programs will leave a gap in the symphonic brackets of broadcasting, but there is a wealth of material for the musical listener and no radio need be put away in moth-balls. As a reminder, some of these orchestral series are set forth below.

The short post-season series that General Motors called "Prom" concerts ended on June 28 with Virginia Rea and Jan Peerce as soloists. Erno Rapee conducted for this as well as the previous programs which featured Marion Claire in 'Un bel di vedremo' by Puccini and Grieg's 'Ich liebe Dich,' and Walter Cassell on June 14 and George Gershwin on June 21. Mr. Gershwin played the solo part in his 'Rhapsody in Blue' and conducted the orchestra in accompaniment to excerpts from 'Porgy and Bess,' in which several members of the original company were soloists.

José Iturbi was soloist in the final Ford Hour on June 21. Kathryn Meisle sang the week before. Victor Kolar conducted. Now for the concerts that are continuing:

Stadium concerts of the New York Philharmonic-Symphony, with Iturbi concluding his tenure and Paul Kerby and Willem Van Hoogstraten succeeding him as conductors; Alexander Smallens for ballet and opera. WOR-Mutual Network, Thursdays and Saturdays at 8:30.

Philadelphia Dell concerts of the Philadelphia Orchestra, various conductors, soloists and attractions. WABC-Columbia Network, Sunday from 8:30 to 10:30.

Great Lakes Exposition Symphony, from Cleveland. Rudolph Ringwall and guest conductors. Mondays, 10:30; Fridays, 10. Also WOR-Mutual Network to be announced.

Grant Park series from Chicago, featuring the Chicago Symphony, the Women's Symphony, Civic Opera Orchestra and other ensembles. WOR-Mutual Network on Mondays at 9:30. Wednesdays, NBC Blue Network at 9.

Portland Symphony, various conductors. WABC-Columbia Network, Thursdays at 8. Goldman Band. NBC-Blue Network, Sunday nights in July, at 8:30.

Howard Barlow's series, "Everybody's Music." WABC-Columbia Network, Sundays at 3.

## CHAUTAUQUA BROADCASTS

### Saturday Children's Concerts and Sunday Series of Symphonic Works

The fifth consecutive season of broadcasts from the Chautauqua Institution will open on July 19 over the NBC Network, at 3 p. m., with a symphony concert, the first of a series. Saturday children's concerts will also be broadcast, the first, on July 25, at 2:30 p. m. and the others at 10:30 a. m. Georges Barrère will conduct both series. Among the soloists to be heard are Ernest Hutcheson, pianist; Mischa Mischakoff, violinist, and Horatio Connell, baritone. Howard Hanson, composer-conductor, will be a guest.

### New Instructors for Cornish Radio School

SEATTLE, WASH., July 10. — Dr. Franklin Dunham of NBC studios in New York will head the advisory board of the new Cornish Radio School and Max Bildersee, radio technician and authority, will act as guest instructor during the summer session, when, be-



Seymour

Marion Claire, Soprano, Was Soloist with Walter Cassell on the June 14 'Promenade' Concert of the General Motors Symphony

ginning on July 6, he will offer a four weeks course in radio education, continuity and production methods. Stephen Balogh, of NBC studios in New York, will offer radio coaching to singers, instrumentalists, arrangers and program builders.

## NBC AWARDS IN AUTUMN

### Large Number of Entries Demands Added Time for Consideration

Because the 600 manuscripts submitted in the NBC Music Guild Contest for chamber music by American composers greatly exceeded in number the expectations of the judges, announcement of winners of the three prizes of \$1,000, \$750 and \$500 will not be made until fall, according to Dr. Frank Black, chairman of the awards committee. The awards were to have been made at the close of the present musical season. Of the 600 entries, 287 have qualified.

### Hazel Hayes in WOR 'Art of Song' Program

The second series of WOR's 'Art of Song' programs began on June 28 with Hazel Hayes, soprano, as soloist. Miss Hayes sang Brahms and Wagner songs with the orchestra conducted by Alfred Wallenstein. She will be heard in these events each Sunday evening. Mina Hager completed her series of programs the previous week.

### Soloists in Magic Key Hour

Tito Schipa, tenor, was soloist in the Magic Key of RCA program on June 21, over NBC. Rudolph Ganz, pianist, was heard on June 28. The following week, Charles O'Connell conducted members of the Philadelphia Orchestra in a full hour's program, including works by Mozart, Wagner, Debussy and Dvorak, and several examples of music for the dance.

### LaForge-Berumen Studios to Give New Series of Broadcasts

A new series of broadcasts by the LaForge-Berumen Studios will be given each Tuesday afternoon from 4.15 to 4.50, daylight-saving time, over station WOR beginning on July 14. The programs will feature the La Forge Ensemble of mixed voices and well known soloists from the studio. The broadcasts will be given during the summer months.

## AUSTRALIAN RADIO IN OPERA SERIES

### Results of Broadcasts Are Not Entirely Satisfactory — Guests Lead Symphony

MELBOURNE, AUSTRALIA, July 1. — "Studio opera," which in Great Britain remains a subject for theoretical discussion, has, in the last few months, been put to searching practical test by the Australian Broadcasting Commission. 'Fidelio,' 'Rosenkavalier,' 'Prince Igor,' 'Boris Godounoff,' 'Parsifal,' 'Rheingold,' 'The Marriage of Figaro,' 'Manon Lescaut,' and Vaughan Williams' romantic British ballad-opera, 'Hugh the Drover' have been produced alternately in the Melbourne and Sydney studios, and relayed to all national stations throughout the Commonwealth.

This ambitious venture was rendered possible by the special engagement, as prima donna, of Florence Austral, and, by the co-operation as organizer of Curt Prerauer, long associated with Leo Blech at the Berlin State Opera.

It must be frankly admitted that the results of this spirited attempt to bring opera to the masses satisfied completely neither the layman nor the connoisseur. In its laudable avoidance of "potted" opera the Commission upheld, wherever possible, the doctrine of opera without cuts. But the involved comedy of 'Figaro' and 'Rosenkavalier' was impossible to grasp by the uninitiated listener; and an invisible Gurnemanz proved an unmitigated bore. Hazy diction was another factor which prevented full enjoyment, but in this direction there was a notable improvement as the season advanced.

On the credit side of the artistic ledger must be accounted the consistently brilliant work of Mme. Austral. Not content with the feats of versatility entailed by the presentation of such varied roles as Kundry, Fidelio, Yaroslava, the Marschallin and Countess Almaviva, the soprano appeared with equal success in the special Easter productions of Bach's 'St. Matthew' Passion, and Mendelssohn's 'Elijah.' Maurice de Abravanel conducted. Vital singing was contributed by the Wireless Choruses from Sydney and Melbourne.

Guest conductors appearing this season with the Melbourne Symphony will be Dr. Malcolm Sargent (England), Dr. Edgar Bainton (New South Wales State Orchestra), Mr. de Abravanel, and Mr. Percy Code, the conductor of the A.B.C. (Melbourne) Symphony, who was formerly a member of the San



Florence Austral, Soprano, Was Engaged by the A.B.C. for a Notable Experiment in 'Studio Opera'

Francisco Symphony. Soloists will include Elisabeth Rethberg, Ezio Pinza, Dorothy Helmrich (who is returning to Australia after an absence of fifteen years), Jascha and Tossy Spivakovsky, who are now on the teaching staff of the Melbourne University Conservatorium, and a gifted young Tasmanian pianist, Eileen Joyce.

Under the auspices of the British Music Society, a piano and song recital will be given this month by the English composer, Michael Head, who is visiting Australia as examiner for the Royal Schools of Music. In the same week John Amadio will collaborate with the Melbourne city organist (William McKie) in a program of works for flute and organ by Handel, Bach and Johann Matheson. The American dancer La Meri, (Duncan Hughes), opened her Melbourne season early in June.

Far-reaching plans affecting all States have been drawn up by the Broadcasting Commission. Among these plans are the production of a season of light opera (French and German), the monthly presentation of a major choral work, the formation of a small orchestra at Brisbane, and visits to the capital cities and to many country towns by the commission's permanent orchestra and bands. Four of the choral performances will be broadcast from Melbourne, four from Sydney, three from Brisbane and two from Adelaide. Broadcasting orchestras have been established recently in Perth and Adelaide and a similar organization will be recruited in Tasmania.

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## STRING QUARTETS IN OAKLAND, CAL.

### Pro Arte and South Mountain Organizations Heard—Local Orchestras Play

OAKLAND, Cal., July 10.—With the Pro Arte Quartet fairly launched on a summer series of twelve concerts in the Mills College hall for chamber music and with the South Mountain group concluding a Schubert cycle in Wheeler Hall on the University of California campus in neighboring Berkeley, chamber music has had first call on the attention of music lovers during the first half of the summer here. The personnel of the Pro Arte includes Alphonse Onnou, Laurent Halleux, Germain Prevost and Robert Mass. That of the South Mountain Quartet is Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke.

The Pro Arte men had an auspicious opening at Mills on June 22, when they played a Mozart quartet, Hindemith's Fourth and Franck's Quintet, the last with Marcel Maas as assisting pianist. In subsequent concerts works by Schubert, Vivaldi, Haydn, Bartok and Darius Milhaud's 'Création du Monde,' were played. The Quartet is giving a Wednesday evening series of Beethoven concerts, the other appearances being on Sunday afternoons. Between concerts the members of the quartet and Mr. Maas are occupying places on the music faculty at the Mills summer session.

The Schubert series at Berkeley, under sponsorship of the Elizabeth Sprague Coolidge Foundation, has at-

## A COMMUNITY QUARTET IN PHOENIX

Arthur L. Wisner, Western Manager of Community Concerts (Right) Visits Phoenix, Ariz., for the June Community Campaign. With Him Are, from the Left, the Community Vice-President, in Phoenix, Arthur J. Smith, Who Is Also President of the Belmont Copper Mines, and Fred Adams, Head of the Republican Gazette Printery; and Milton Rasbury, Who Is President of the Salt River Valley Community Concerts Association and also Head of the Arizona School of Music.



tracted capacity houses at each of the five performances. The sixth and final concert was given on July 9, by Lawrence Strauss, tenor, and Gunnar Johansen, pianist. The regular personnel of the South Mountain Quartet was augmented by first desk men from the San Francisco Symphony for the playing of the F Major Octet on June 25, one of the less frequently-heard works to be presented during the cycle.

The Oakland Symphony, Orley See, conductor, appeared in a summer concert at the Central Y. M. C. A. on June 18. The principal orchestral work was the Mozart G Minor Symphony. Boulton Hertzog played the Chaminade Flute Concertino.

Gastone Usigli, regular conductor of the federal orchestra here, made his last appearance in Oakland for the summer on June 18, conducting Beethoven's First and Schubert's 'Unfinished.' Mary Robin Steiner, the soloist, played Tchaikovsky's Piano Concerto in B Flat Minor. Mr. Usigli will fill a series of engagements as guest conductor with federal orchestra in Southern California.

Sascha Jacobinoff, violinist, came up from Carmel where he is preparing to conduct the Bach Festival and gave a recital in the University of California Greek Theatre on July 5, with Douglas Thompson assisting at the piano in admirable style. FRED NOLAND

### TALBOT TO CONDUCT

#### Will Make West Coast Debut in Hollywood Bowl Concerts

LOS ANGELES, July 10.—Irvin Talbot, musical director of Paramount Studios in Hollywood, will make his West Coast debut as a conductor in two concerts in the Hollywood Bowl on July 16 and 23. A native of St. Louis, Mr. Talbot began the study of violin at six years of age, and in 1912, became a member of the St. Louis Orchestra under Max Zach, under whom he first studied conducting. He resigned from the orchestra in 1917 to join the army, later receiving the commission of lieutenant. He was also made band leader of the sixty-ninth infantry.

Upon the expiration of the war, Mr. Talbot returned to the St. Louis Symphony. As conductor of the Missouri Theatre, he was one of the first to introduce symphonic music in the larger motion picture houses. His success in the middle west was instrumental in bringing him to the Rivoli Theatre in New York, and later to Radio City, where he was one of the first conductors appointed by NBC.

Mr. Talbot studied musical theory under Dr. Edward Kilyeni, teacher of George Gershwin.

## FOLK CLASSES FOR WHITE TOP MEETING

### Lectures, Exhibits and Discussions on Folklore to Mark Virginia Festival

MARION, VA., July 10.—Folk classes, lectures and conferences will be held here for two weeks beginning on Aug. 3, in connection with the sixth annual White Top folk festival at White Top Mountain on Aug. 14 and 15. Classes in folk music study begun in 1933 under John Powell, Virginia composer and pianist, will be expanded this year to informal lecture courses and classes. Mr. Powell will be assisted by Annabel Morris Buchanan. Lectures on folk balladry will be given by R. W. Gordon and folk dancing will be in charge of Richard Chase.

Louise Burleigh will give informal lectures on the folk influence in British drama and there will be discussions and exhibits of folk handicraft. Concerts demonstrating the use of folk material will be given at the festival and the Barter Theatre Players of Abingdon will present an Elizabethan Play by Porter. The National Federation of Music Clubs and Southeastern Folklore Society are sponsoring all the events. Distinguished writers, musicians, speakers and folklorists will take part in the South Mountain conference.

### NORTHWESTERN AGAIN PLANS CONCERT SERIES

#### University and Auditorium Theatre to Continue 'History and Enjoyment of Music' Events

CHICAGO, July 10.—The History and Enjoyment of Music series of ten recitals and concerts with interpretative commentary will be offered for the second time this fall by the University College division of Northwestern University in co-operation with the Auditorium Theatre. The following events and their commentators are listed:

'La Bohème,' by the San Carlo Opera Company, Olin Downes, Oct. 26; the Moscow Cathedral Choir, Pierre Key, Nov. 9; Chicago Symphony, Frederick Stock, Nov. 17; Nino Martini, Leonard Lieblich, Nov. 23; Mischa Levitzky, Dr. Daniel Gregory Mason, Nov. 30; Jascha Heifetz, Felix Borowski, Dec. 7; Monte Carlo Ballet Russe, John Martin, Dec. 18; Marian Anderson, Mr. Borowski, Jan. 13; St. Louis Symphony, Dr. Nikolai Sokoloff, Jan. 18; Gladys Swarthout, Mr. Borowski, Jan. 26.

## Texas Centennial

(Continued from page 5)

ments, emicon and theremin.

At the request of heads of the Exposition, the third annual session of the National Folk Festival was held in connection with the Exposition, beginning on June 14 and lasting a week. Sarah Gertrude Knott, founder and director of this annual festival, was in charge. Months of preparation went into the making of the program, which featured folk music, folk art and folk drama. Musicians came from all portions of Texas, and from the mountains of North Carolina Missouri and Kentucky; fiddlers came from as far as Maine. Cowboy songs; old fiddle music; mountain and traditional British ballads; Negro folk songs of varied kinds; German singers from South Texas; Indian songs and dances, the performers coming from several states; Acadians from Louisiana; old time square dances; Mexican and Spanish folk music, lumber songs and sea chanteys were some of the types of folk music featured during the week. Miss Knott found the Southwest brim full of folk music and material, and was pleased with this session of the festival.

MABEL CRANFILL

#### Leila Bederkhan in Benefit Dance Recital in Paris

PARIS, July 5.—The kurdish dancer, Leila Bederkhan, gave a gala performance at the Salle Pleyel on June 14 for the benefit of the Mohammedan charitable institutions here and in North Africa. The recital was under the patronage of the wife of the late Maréchal Lyautey, and of the Minister of North Africa, Ben Ghabrid. Miss Bederkhan will make her New York debut in the Guild Theatre on Oct. 25 in a similar program.

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## PHILADELPHIA GROUP IS AIDED BY CONCERT

Musical to Benefit Chamber String Simfonietta Held at Wynnewood

PHILADELPHIA, July 10.—A Twilight Musicales for the benefit of the Philadelphia Chamber String Simfonietta was given on June 16 at the Wynnewood home of Mr. and Mrs. Gideon Boericke, the participants being Jeanne Behrend, pianist; Marjorie Tyre, harpist, and Benjamin DeLoache, baritone. Miss Behrend, a highly competent executant played works of Bach, Ravel, and Strauss-Godowsky, the Bach items being played in transcriptions by Alexander Kelberine. Miss Tyre's skill was demonstrated in a sonata by Pescetti and works by Pierne, Palmgren and Salzedo; and Mr. DeLoache accompanied by Sylvan Levin, sang arias of Mozart, and songs of Bach, Rachmaninoff, Samuel Barber and others.

On June 14 a program of vocal and piano music, sponsored by the School for Vocal Scholarships, was given at the Chestnut Hill residence of Mrs. Samuel P. Rotan. The school, recently organized, is holding its summer sessions at Haverford College from July 6 to August 31, the faculty consisting of Edgar Milton Cooke, director and vocal teacher; H. Maurice Jacquet, coach and conductor; Victor Andoga, stage technique, and Vernon Hammond, accompanist. The Board of Directors includes Mrs. Clarence A. Warden, president; Mrs. Thomas J. Dolan, Mrs. Charles G. Berwind, Mrs. Andrew B. Young, Mrs. James Chadwick Collins, Mrs. Arthur Littleton, Mrs. William L. Mudge, Jr., Mrs. Rotan, Mrs. Richard S. Stevens, Mrs. Arthur W. Thompson, and Mrs. Clarence A. Warden, Jr.

### Olney Singers Heard

The Olney Singers, conducted by Frederick E. Starke gave a concert in the Olney High School on June 5. Appearing on the program were Mary Binney Montgomery and her dance group. Vocal soloists taking part were Gladys Graham, Pauline Gatter, and Alice Adams, sopranos; Edward Adams, tenor; Arthur Jarvis, baritone, and Paul Towner, bass. Henry Kates, violinist was also heard.

On June 1, Mary Bray, contralto, accompanied by Vernon Hammond, was heard in recital in the Germantown Theatre Guild auditorium before a cordial audience. The Main Line Orchestra, Adolph Vogel conducting, gave a concert in Goodhart Hall, Bryn Mawr College, on May 29, presenting Ruth Oehler, Philadelphia pianist in the

## Philadelphia Conservatory Graduates



Graduated from the Philadelphia Conservatory of Music at the Annual Commencement Exercises Held in the Bellevue-Stratford on May 18 Were (Left to Right, Lower Row), Robert Lewis Pennington, Rita Elvera Bruni, Ella Joan Rasmussen, Geraldine Martha Aberman, Christine Margaret Blackadder, and (Left to Right, Upper Row), William Bless, Jr., Harry Jones Tomlinson, Anna Marie Klose and Carolyn Viola Diller

Liszt E Flat Concerto. Mrs. W. F. G. Swann, violinist, and Mrs. S. B. Coggeshall, violinist, members of the orchestra were also heard as incidental soloists in works by Mozart and Saint-Saëns.

The Degeyter Music Club brought an imposing series of Sunday evening chamber music concerts to a close on June 21 with a program of works for string orchestra by Tartini, Grieg, Bach and others.

WILLIAM E. SMITH

### Philadelphia Conservatory Giving Summer Courses

PHILADELPHIA, July 10.—The summer courses at the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, began on June 29, and will continue until Aug. 8. Instruction is given in piano, voice, violin, cello, organ, harmony, theory and solfeggio. The D. Hendrik Ezerman Foundation Scholarship will be awarded to the successful candidate in a competition to be held at the conservatory during the last week in September. The winner will receive instruction under Dr. Olga Samaroff at the conservatory.

### Zetlin Pupils Give Recital

PHILADELPHIA, July 10.—Violin pupils of Emanuel Zetlin at the Settlement Music School gave a recital in the school auditorium on the evening of May 29.

### Gorodetzky Wins First Prize at Paris Conservatoire

PHILADELPHIA, July 10.—Jacob Gorodetzky, violinist, a former pupil of Emanuel Zetlin at the Settlement Music School, was

recently awarded the first prize at the graduation concours at the Paris Conservatoire. Mr. Gorodetzky also won the Concours Bellan, which brought him a cash prize of 1,000 francs.

### CADET SINGERS HEARD

#### West Point Chapel Choir Under Mayer Sings at Graduation Service

WEST POINT, July 10.—The West Point Cadet Chapel Choir of 175 voices, Frederick C. Mayer, choirmaster and organist, held a graduation service in the Cadet Chapel on June 7, when Dudley Marwick, bass of the Metropolitan Opera, was soloist at the 134th organ recital played by Mr. Mayer on the same date. Works by Haydn, Rachmaninoff, Tchaikovsky and Widor were performed.

A special recital was given by Mr. Mayer on May 19 in the Chapel in honor of the Garden Club of America, when works by Grainger, Roubier-Mayer, Dupré and Wagner were played. The 133d and 132d recitals were given by Mr. Mayer on May 10 and April 5. Mrs. Walter K. Wilson, soprano, and Mrs. William Stuart Eley, soprano, were the respective soloists.

### White Plains Studios

WHITE PLAINS, July 10.—A series of recitals in which Caroline Beeson Fry, teacher of singing, presented many of her pupils was given in her White Plains studios during the past month. On June 1 those who participated were Nancy Barnes, Julius Schwartz, Alice Master Ricaud, Louise Bristol, John Beers, Margaret Whittemore, Theodore Hines, Phebe Holden, Ethlyn Salter, Katharine Barnes and Marie Salabert.

On June 8 John Connet, tenor, was the soloist, and on June 15 the singers were Angela d'Alvia, Marguerite K. Lederer, Reginald Wade, Helen Vehslage, Lilyan Von Stein, Nancy and Katharine Barnes, Henry Egan, Cecile Kelly Stecher, E. Tyree Green and Judson Trotter. Rex Chaffee, baritone, was heard on June 22.

The final June recital on the 9th was devoted to scenes from operas. Those who gave outstanding performances were Judson Trotter, Cecile Stecher, Reginald Wade, Angela d'Alvia, William Mercer, James Holden, Alice Ricaud, Julius Schwartz, Theodore Hines, Marie Salabert, Nancy Barnes, Henry Egan, Norman Gerhard, Mildred Payne, William Mercer and a chorus of men's voices from Mrs. Fry's classes. The efficient accompanists of the entire series were Leonice Hunnewell, Geraldine Bronson Farley and Dominic Franzillo.

## ZECKWER-HAHN ACADEMY COMMENCEMENT IS HELD

Degrees of Doctor of Music Given Salzedo and McDonald at Sixty-sixth Exercises

PHILADELPHIA, July 10.—The sixty-sixth annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy took place in Witherspoon Hall on June 3. Degrees of Doctor of Music were conferred on Carlos Salzedo, harpist and composer, and Harl McDonald, of the University of Pennsylvania, whose compositions have been brought prominently to notice during the past season or so here.

The musical program presented comprised numbers for student orchestra and string ensemble, conducted by Frederick Hahn; choral works led by Rollo F. Maitland; and vocal, violin, and piano solos. An address on 'The Value of Tradition in the Fine Arts' was delivered by George Simpson Koyl, Dean of the School of Fine Arts, University of Pennsylvania.

Six ensemble music programs were presented in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy during the week of June 15, the series enlisting the talents of a number of students as well as several faculty members. Frederick Hahn, president of the Academy participated in two programs as conductor of works for chamber orchestra. Among the compositions given during the series were Bach's Concerto for two violins; Vivaldi's concertos for three and four violins; sonatas for violin and piano by Bach, Gibbs, Mozart, Grieg, Fauré, and Brahms, the three sonatas of the last making up one program, performed by Messrs. Kunstler and Allard; and items for three or more instruments by Mozart, Beethoven, and Dvorak.

The Zeckwer-Hahn Philadelphia Musical Academy announced the following additions to the faculty: Josephine Lucchese, soprano, voice department; Herbert Siegel and Donald Donovan, piano department; and Kenneth Creswell, violin department. W. E. S.

### Students and Teachers of American Conservatory Active

CHICAGO, July 10.—Pupils and teachers at the American Conservatory who have been making appearances recently include students in the classes of Mabel Webster Osmer, organ and piano, and Frank Van Dusen, piano, who were heard in Kimball Hall on July 6. Edward Collins gave a recital in St. Paul, Minn., on May 16. His annual Chicago recital was given in the Studebaker Theatre on May 24. Ruth Taylor, pianist, a former pupil of Heniot Levy, and Arthur Byler, offered two two-piano works by Mr. Levy in a concert in La Grange, Ill. Piano pupils of Tomford Harris heard recently include Anna Ruhta, William Brown and Gordon Dale. Rudolph Reuter, pianist, was soloist with the Illinois Symphony on May 13, in Danville.

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### NEW YORK MUSICIANS AND ST. LOUIS MASTER CLASS

Percy Rector Stephens, Teacher of Singing, and Mrs. Stephens (Jeannette Vreeland), at Right, with Mr. Stephens's Master-Class Held Recently in St. Louis

ST. LOUIS, July 10.—Fifty-six students, representing eight states attended the master class of Percy Rector Stephens, in St. Louis from June 8 to July 3. The group contained nineteen teachers, many of whom brought their own students. This is the third consecutive year that Mr. Stephens has held a master class here. Besides

private lessons, Mr. Stephens held five voice clinics, primarily designed for teachers. In these he was assisted by Mrs. Stephens, known professionally as Jeanette Vreeland. Charles Pabor was the accompanist. Mr. Stephens plans to return again next summer to conduct a similar class. H. W. C.

### CHICAGO MUSIC SCHOOLS HOLD COMMENCEMENTS

#### Four Important Institutions Close Winter Sessions with Public Ceremonies

CHICAGO, July 10.—Musical institutions here have been busy during the past month with the closing exercises of their winter seasons, numerous graduates winning distinction in various forms of musical activity.

The Chicago Musical College, Rudolph Ganz, president, held its seventieth annual commencement in Orchestra Hall on the evening of June 17 when thirty-four pupils were given degrees and certificates. The college orchestra, Leon Sametini, conductor, contributed several numbers. Ten students who were winners in recent contests at the college, were soloists.

The American Conservatory, John R. Hattstaedt, president, conducted its fiftieth graduation exercises in the same auditorium on the evening of June 16. A special feature was the awarding of the honorary degree of Doctor of Music to John Alden Carpenter.

The thirty-fifth annual commencement of the Columbia School of Music, Arthur Kraft, president; Robert Macdonald, director, was held in the school recital hall on June 14. Degrees of Master of Music were conferred upon eleven students and a diploma upon one.

The Chicago Conservatory, Glenn Dillard Gunn, artistic director, closed its eightieth season with exercises in the Murphy Memorial Hall on June 17. The orchestra, under Robert L. Sanders, played three works and advanced students were heard in solos. Degrees were awarded to nineteen students, and teachers' certificates to nine.

CHICAGO, July 10.—Students of the music department of the De Pauw University have been heard in numerous recitals during the past week. Helen M. Novak, pupil of Arthur C. Becker, dean of the school of music, gave an organ recital in St. Vincent's Church on June 7. Richard Czerwony's ensemble class gave a concert in the Little Theatre the same day. Piano and violin pupils of the preparatory department were heard in the Little Theatre on May 24. Sergei Tarnawsky presented his pupils in a program of English music in Lyon and Healy Hall on May 28.

Piano pupils of Karl McGuire gave a recital in the Little Theatre on May 19. Those who appeared were Minna Keayman, Irma Schwarck, Doris Whyman, Catherine Dik Anderson, Leona Katz, and Gordon Johnson. Walter Knupfer presented students in the last of his young artists series in the same auditorium on May 17. Those taking part were Lucille Schorsch, Bertha Ostrer, Herbert Horn and Raymond Hanson. Luella Kramer, violinist, pupil of Richard Czerwony, assisted.

CHICAGO, July 10.—A program of original compositions by students in the department of theory and composition at the American Conservatory of Music, John R. Hattstaedt, president, was given in Kimball Hall on the afternoon of June 27. Works by the following students were heard: Charlotte Durkee, George Henry, Ada Michaelman Bliesener, Kenneth Cutler, Robert Krogh, Lora Aborn and Miriam Bohunek. The performers were Miss Durkee, Helen Hunt, Richard Niessink, Mary Jones, Stella Roberts, Ethel Schwartzler, Lois Bichl, Mr. Cutler, Miss Aborn, Maxine Sandburg, Salvatore Sciacchitano and Miss Bohunek.

## In Schools and Studios

The La Forge-Berumen Studios began their series of summer school concerts on the evening of June 9, and continued them on successive Tuesday evenings. The first concert was given by Blanche Gaillard, pianist, and the La Forge Quartette. Miss Gaillard gave the first half of the program and the quartet the second. The ensemble, consisting of Mabel Miller Downs, soprano; Elizabeth Andres, contralto; Charles Lawrence, tenor, and Harrington van Hoesen, baritone were heard in the Spinning Wheel Quartet from 'Martha.' Virginia Duffey was the accompanist.

The second concert was given by Miss Downs, William Schoonmaker, pianist, and Mr. La Forge. Miss Andres and Miss Duffey were heard on June 23, and the fourth program was offered by Emma Otero, coloratura soprano; Jesse Wolk, baritone; Elvin Schmitt, pianist, and Beryl Blanch, accompanist.

Josef Fidelmann, New York pianist and teacher, presented seven pupils in recital in Aeolian Hall on the evening of June 10. The opening number, Toccata and Fugue in D Minor by Bach-Taussig, was artistically played by Mildred Uslander. Other soloists equally successful included Goldy Munchenberg in works of Scarlatti and Galuppi; Dorothy Janoff in works by Schubert and Chopin; Esther Greenberg in a Beethoven's sonata; Beatrice Ashbes in Schumann's G Minor Sonata; Mildred Victor in Saint-Saëns-Liszt's 'Danse Macabre,' and Goldie Kliegman in a closing group by Ravel and Albeniz.

The Pro-Opera Guild, pupils of Mme. Lola Askenasy, were heard in a concert at the Smith College Club on the evening of May 26. Song groups were presented by Charles Timmes, baritone, Marit Benson, soprano, and Roland Partridge, tenor. Operatic excerpts were sung by Suzanne Kachuni, Ames Gauthier, Stephen Davidovich, Harriet Strauss, Helen Kohlmeier, Joseph Dmuchovsky, Nicholas Zottoff, Margaret Hart, Helen Oliva, Olive Miller, Frances Peterson, Grace Landau, Leonora Robison, Charles Bower and Frank Keeler.

A studio recital in which Selma Kramer the New York pianist and teacher presented her pupil Edna Perlow, was given on the evening of June 24. Miss Perlow was cordially received in a program of piano works which included groups by Bach, Beethoven, Brahms, Chopin, Debussy and Ravel.

Effie Lott, pianist, pupil of and assistant instructor to Winfield Abell, director of the School for Advancement in Music, gave a recital in Studio 704, Steinway Building, on the evening of June 14. Miss Lott was awarded a certificate from the school for having successfully completed the teachers course. Her program included works by Bach, Schumann, Scriabin, Ravel, Liszt and Chopin.

In the June issue of MUSICAL AMERICA it was erroneously stated that Fiona McCleary, whose pupils were heard in recital at the New York College of Music on May 23, was a member of the faculty of that institution. Miss McCleary is a member of the piano faculty at the Settlement Music School in Philadelphia and conducts a private class in New York. She will, next season, have charge of the music department of the Agnes Irwin School at Wynnewood, Pa.

Pupils of Estelle Liebling are engaged

in important activities in several musical fields. Myra Manning, soprano, has been with the Zoo Opera in Cincinnati for a month's engagement beginning June 18. Grace Panvini, coloratura soprano, has been engaged for the role of Casilda in 'The Gondoliers' for twenty-five performances at the University of Colorado beginning July 16. Joseph Macaulay, baritone, is singing leading roles with the Municipal Opera in St. Louis.

Beatrice Belkin, coloratura soprano, appeared in the leading feminine role in Pergolesi's 'Il Maestro di Musica' at the 200th anniversary of the composer's birth, in Boston on May 20. Ivy Dale, mezzo-soprano, sang Siebel in 'Faust' with the Hippodrome Opera Company in Brooklyn, May 18. Helena Lanvin, mezzo-soprano, appeared as Katisha in 'The Mikado' in Jackson Heights, L. I., during the week of June 1.

Pupils of Amy Ellerman heard recently include Thora Fernstrom who appeared for the Roger Sherman Club of Connecticut on May 23, and in three consecutive programs at the Girls Commercial High School in Brooklyn. Helen and Mildred Behlen gave a duet program at the Park Lane Hotel on May 29, for the Nathaniel Woodhull chapter of the D. A. R. Anne Egrie appeared for the Lehigh Valley Culture Club Society at Allentown, Pa., on May 17. Helen Newitt was soloist for the Municipal Club at the Hotel Pierre on April 28. Everett Griek was tenor soloist at the Suffolk Music Festival on April 30, Martha Wegner with the Plandome Singers Club of Great Neck on May 6, and with the Long Island Choral Club on May 1.

The last of a series of private recitals in the Yon Music Studios was given by James Cavagnaro, Jr., pianist, and Mario Yon, organist, on June 14. The program included works by Bach, Beethoven, Sgambati, Yon, Debussy, Chopin, Wiegand and Rachmaninoff.

Piano pupils of Mabelle Brandenburg were presented in a recital in Aeolian Hall on the evening of June 17. Those taking part included Edith Bodziner, Sylvia Rosenstock and Elinor Kalison.

#### New York College of Music Holds Annual Commencement

The fifty-seventh annual commencement of the New York College of Music, Carl Hein, director; Grace Spofford, associate director, was held in the Town Hall on the evening of June 23. Exercises began with a musical program by David Uchtel, Solomon Rokoff, Harry Hyman, Enzo Comanda, Judith Grossman and David Hyder, violins; Moshé Rivlin, baritone; John Pastole and Sylvia Schaeffer, 'cello; Juan Nazarian, Rachel Brecher, and Ethelinde Sesarrini, piano, and Winifred Welton, soprano. Miss Welton was awarded the Artist Diploma.

Diplomas were given to Miss Brecher and Mr. Rivlin and to Leontine Bodenlosz, Marsha Hackel, Christine Kirangelos, Eleanor C. Laning, Marie Morand and Dora Naclerio.

Certificates were awarded to Mr. Comanda and to Gloria Berkowitz, Catherine B. Eagan, Lawrence Fagan, Katherine Kelly, Anna Lee, Florence Mercurio, Dorothy Mott, Suzanne Nichols Lillian Notardonato, Emily G. Olson, Marie Testa and Sophie Zaslav.

Testimonials were given to Miss Grossman, Helen Butt, Thomas E. Cubbard, Edward Gordon, Virginia Harnell, James E. Herrick, Elizabeth Hollander, Ruth Hunsdorfer, Kieve Landesberg, Della Mayer, Evelyn Nebbia, Clinton Oliver, Andrew Perkins, Clarice Schreiber, Velma Lois Smith, Mary Tufton, Edmund Utkov and Etibha Zakas.

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## Obituary



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### Emil Polak

SAN FRANCISCO, June 25.—Emil Polak, accompanist, coach and musical director of NBC's San Francisco studios, died suddenly in hospital on June 21, following an emergency operation. He was born in New York in 1890, and after receiving his early education there, went to Europe in 1904, for further study in Prague.

He made his debut as a conductor at the opera house in Prague in 1907, and subsequently conducted in other musical centres. Returning to this country in 1923, he became known as an excellent coach. Among the singers who worked with him were Mary Garden, Margaret Matzenauer and Marion Talley. He toured with prominent artists until 1930, when he settled in San Francisco as a member of the NBC staff. He made his home in Alameda. His mother, his widow and two sons survive him. M. M. F.

### Gaetano S. De Luca

NASHVILLE, TENN., June 25.—Gaetano S. De Luca, founder and president of the Nashville Conservatory of Music, and teacher of singing, died here in hospital after a year's illness on June 19. He was born in Italy and studied for opera there in Naples and also in London. He was director of the voice department of Ward-Belmont College from 1918 to 1928. Among his pupils were Joseph MacPherson, formerly of the Metropolitan, Norman Cordon who became a member of that organization this spring, and James Melton, radio tenor. He is survived by his mother, two brothers and two sisters.

### Mrs. C. B. McCormick

INDIANAPOLIS, June 20.—Jean McCormick, contralto, teacher of harmony and voice at Shortridge High School, and widow of C. B. McCormick, died on June 19 as the result of injuries received in an automobile accident. She was born in Jennings County in 1880, and educated at Indiana University, New York University and Northwestern University. Soloist at the Tabernacle Church for seven years and choir director at West Washington Street Methodist Church for two years, she was also a member of the Matinee Musicale and the Männerchor. P. S.

### William S. Bourne

SAN FRANCISCO, July 7.—William S. Bourne, for many years president of the San Francisco Music Association, sponsoring the San Francisco Symphony, died at his home in San Mateo County on July 5 in his eightieth year. The owner of one of the most profitable gold mines in the country, his wealth was considered very great. When his daughter Maud married Arthur Vincent of Dublin, Ireland, he acquired for them Muckross Abbey which

included the Lake of Killarney. On her death he presented the property to the Irish Free State as a National Park.

### George Spink

PROVIDENCE, June 8.—George Spink, composer of popular songs, an opera and music for films, died here on May 27, at the age of sixty-three, after an illness of several years. He also appeared in principal roles in his own plays, among them, 'At the Country Club,' produced by Jesse Lasky. He was program director for WPKF, one of the first local radio stations.

His wife, the former Ellen Tate, an English musical comedy star; one son and a sister survive. A. R. C.

### Edoardo Ferrari-Fontana

TORONTO, July 6.—Edoardo Ferrari-Fontana, operatic tenor, for several years a member of the Boston Opera Company and the Metropolitan, died here suddenly of a heart attack on July 4. He had just returned from New York in which city he divided his voice teaching with Toronto.

He was born in Rome, July 8, 1878, and was destined to be a physician but went to South America as secretary of the Italian consulate in Montevideo. While there, he took voice lessons and appeared first as a singer in Rio de Janeiro in 1901. He sang in light opera productions in both South America and Italy for the next seven years.

In 1910, the baritone Stracciari heard him sing and advised him to forsake light for grand opera, so he worked on the role of Tristan for five months and appeared in the role at the Teatro Regio in Turin on March 2, 1910. He was immediately accepted throughout Italy and in 1912 was engaged for the Colon opera in Buenos Aires.

En route to fulfill this engagement, he met Margaret Matzenauer, also of the company and the couple were married on June 26, 1912, in Buenos Aires. At the end of the engagement he went to La Scala in Milan where he created the role of Avito in the world-premiere of Montemezzi's 'L'Amore dei Tre Re' in 1913. While in New York the same spring, he was called upon to sing Tristan in Boston and was received with such enthusiasm that he decided to remain in this country permanently. On Jan. 2, 1914, he sang Avito in the American premiere of 'L'Amore dei Tre Re' at the Metropolitan but continued a member of the Boston Opera Company and sang numerous roles there although New York heard him only as Avito.

In February, 1916, he was recalled to Italy to serve in the cavalry but was honorably discharged in June and returned to America to contest a divorce suit which his wife had brought against him. It was finally settled against him after months of litigation and his wife given the custody of their daughter, Adrienne who had been born in 1914. He married Senorita Maria Esther Tellez y Pastor in July, 1919. His last appearance in opera was as Canio in 'Pagliacci' in Carnegie Hall, New York, in 1924. Two years later he settled in Toronto. His wife and six children survive.

### Addie Funk

VIENNA, June 15.—Addie Funk, writer on musical subjects and at one time correspondent in this city for MUSICAL AMERICA, died here on June 5. Miss Funk was an accomplished musician and writer and several years ago published a book entitled 'Vienna's Musical Sites and Landmarks.'

### Madeline Bugg

PARIS, July 5.—Madeline Bugg, an opera singer who enjoyed popularity in both Europe and South America during the

decade from 1913 to 1924, died here in poverty, recently. Her body was sent to the dissecting room of a hospital as "unknown and unclaimed" but was identified there by someone who remembered her. She was compelled to retire on account of serious illness about 1925, and had disappeared completely from public notice.

### Eugenie de Roode Rice

CHICAGO, June 20.—Eugenie de Roode Rice, well-known as a concert pianist during the last century, died at the home of her daughter, Mrs. M. M. Bayliss in Evanston, on June 15. She is a native of Holland and a daughter of a gentleman-in-waiting at the court of the late King William of the Netherlands. Her New York debut was made at the age of thirteen and she subsequently played with the Philharmonic under Theodore Thomas.

### Mrs. Joseph A. Fischer

Miriam Fischer, wife of Joseph A. Fischer, member of the firm of J. Fischer and Bro., music publishers, died suddenly on June 26 in New York. Mr. and Mrs. Fischer were married in 1931. She frequently accompanied her husband on business trips and to many music conventions. Mr. Fischer is the son of George Fischer of the same firm.

### Charles F. Kelly

PROVIDENCE, June 1.—Charles F. Kelly, organist at the Church of the Blessed Sacrament and formerly director of music at LaSalle Academy, died on May 19, at the age of sixty. He was a member of the Rhode Island Chapter of the Guild of Organists. A. R. C.

### Lawrence Bogert

Lawrence Bogert for thirty years head of the educational department of the Aeolian Company, died in Brookside Hospital, Cranford, N. J., on June 28 at the age of seventy-six. Mr. Bogert, who was considered an authority on piano and organ construction had acted as organist in several prominent Brooklyn churches.

### Sophie Gale Morgan Parmelee

Sophie Gale Morgan Parmelee, widow of Horace J. Parmelee and mother of Horace J. Parmelee of the firm of Haensel & Jones, New York, concert managers, died at her home in New York on June 16.

### Joseph F. Sheehan

CHICAGO, July 6.—Joseph F. Sheehan, grand opera tenor, for many years a leading soloist in the English grand opera companies managed by the late Col. Henry W. Savage, died here on July 4, while visiting friends. He had arrived from his home in San Francisco a few days ago and was on his way to Boston.

Born in Malden, Mass., in 1869, he began his career in Boston in 1895. His stage debut was made with W. Q. Seabrook in 'The

Isle of Champagne' and in 1897, he joined Savage's Castle Square Opera Company which toured the East and the following year sang an entire winter at the American Theatre in New York. Sheehan took part there in the first English performance in this country of 'La Bohème' and sang Pinkerton in the first production in the United States of Puccini's 'Madama Butterfly' by the Savage company (in English) on Oct. 15, 1906. He also made many appearances in vaudeville which he was said to prefer to grand opera, but sang with the Boston Opera Company and later organized his own company. He was equally at home in light opera and grand opera, in both of which the Castle Square Company specialized.

Mr. Sheehan suffered a stroke seven years ago and had been inactive musically since then.



Apeda

### Hermann B. Schaad

LENEX, MASS., June 30.—Hermann Bismarck Schaad, artists' representative, former secretary of the Aeolian Company and manager of Aeolian Hall, died suddenly on June 27, of a cerebral hemorrhage while on a visit at the home of a friend here. Mr. Schaad was born in Little Rock, Ark., in 1879. He was for seventeen years publicity representative for Paderewski and had been associated with radio since its early days. He was at one time connected with NBC but since 1930, had been an independent representative of radio performers. In 1933, he organized Leading Attractions Inc., of which he was president. He is survived by his widow, formerly Leontine Sanders and one brother, Benjamin Schaad of Little Rock.

### Orlando A. Mansfield

LONDON, July 8.—Orlando Augustine Mansfield, composer, organist and teacher, died yesterday at Cheltenham, at the age of seventy-two.

Born in Horningsham, Wiltshire, Nov. 28, 1863, he studied piano and organ under W. H. Cox in Bristol and E. H. Turpin in London. He was self-taught in theory and composition. He was a fellow of the Royal College of Organists and a Licentiate of Trinity College, 1885; Bachelor of Music, Trinity University, Toronto, 1887, and Mus. Doc., 1890. He filled important organ positions in England and appeared in organ recitals and in two-piano recitals with his wife, Mlle. Jutz, an honor graduate of the Geneva Conservatory. In 1912, he became teacher of harmony at Wilson College, Chambersburg, Penna., and later at Brenau College, Georgia. He is said to have composed or arranged more than 1,000 pieces of music and to have written at least 900 articles on musical subjects as well as editing piano and organ works and writing text books on harmony.

### Ernst Grenzbach

BERLIN, July 1.—Ernst Grenzbach, one of the best known German voice teachers of the present day, died suddenly at his home here on May 29 from a heart attack. He was a member of the faculty of the State Academy of Music for many years, but resigned last year as a result of ill health. Among his pupils who have achieved prominence are Alexander Kipnis, Keith Falkner, Claire Dux, Goeta Ljungberg and Max Lorenz. G. de C.

### Rev. Abraham Sukönig

The Rev. Abraham Sukönig, former cantor of the Park Avenue Synagogue and father of Sydney Sukönig, pianist and composer, died at his home in New York on July 3 in his fifty-ninth year.

### Antioch College Gains Carnegie Grant

YELLOW SPRINGS, O., May 5.—Antioch College has been granted a \$2,500 gift of music from the Carnegie Corporation of New York. The gift includes a fine phonograph, a set of 824 selected records covering all types of music, scores and books on music.





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## JUBILEE IS CLIMAX IN PITTSBURGH YEAR

### Organists at National Convention Attend Week of Music Events

PITTSBURGH, July 10.—Last week's Music Jubilee, sponsored by the *Sun-Telegraph*, was the climax of the year's activities in entertainment. Approximately 30,000 gathered in Forbes Field to watch bands, drum corps, choruses, and soloists parade, play and sing. John Charles Thomas, by popular request, was again guest-soloist, singing arias from 'La Traviata,' 'Carmen,' 'Pagliacci,' and many songs. The judges reported a vast improvement in voices, choral singing, and the quality of music offered over last year, surely the best testimonial of the importance of such a music carnival.

At the Hotel Schenley Lawn, Victor Saudek and his Little Symphony have inaugurated their series of twelve summer concerts. Operetta and classic music make up the programs and the best local singers and players are included as soloists. A festival chorus appeared on the first night, and Gertrude Blenko sang the 'Romeo and Juliette' Waltz Song.

Pittsburgh organists have done their utmost to entertain visiting colleagues from many cities at the National Convention held here during the week of June 22. On Monday night the Pittsburgh String Symphonic Ensemble, under Oscar Del Bianco, gave a concert in Carnegie Music Hall, the center of guild activities. Works by Mozart, Bach, Roussel and Chavarri were played.

On Tuesday Morning Marshall Bidwell played the Passacaglia, a choral prelude, Allegro from the E Flat Sonata, 'Noel' Variations of Bedell, Harvey Gaul's 'Sinfonia Liturgica' and Strauss's 'Death and Transfiguration.' Henry Harris, Pittsburgh pianist, joined Dr. Bidwell in the Scherzo from Saint-Saëns's G Minor Concerto.

At the Tuesday luncheon, Dr. Greenhouse Altt, organist at St. Giles, Edinburgh, Scotland, made a rousing speech and then later in the Third Presbyterian Church gave a recital on the new organ, playing old and new English compositions, and music by Bach, Schumann and Capocci. Later in the afternoon, Dr. Harvey Gaul's choir from the Young Men and Women's Hebrew Association presented Bloch's ritual music 'Avodath Hakodesh' at the Rodef Sha-

lom Temple. Dr. Freehof was the reader and Frederic Baer sang the cantor's part.

That evening, the Mendelssohn Choir sang the Bach B Minor Mass with soloists from the choir. Ernest Lunt conducted. At dinner the Diapason award of \$100 was granted George Mead of the Cadman Church in Brooklyn for an original organ work. On Wednesday Dr. Francis Snow gave an organ recital at Carnegie Hall. In the afternoon there was a demonstration of Pittsburgh public school music under Dr. Will Earhart, with the Taylor Allerdice Orchestra, Peabody High School A Cappella Choir under Laura Ziegler and Florence Shute.

### Church Choirs Heard

At night there was a service in the new East Liberty Presbyterian Church. Choirs from Trinity, Calvary and Ascension Churches sang under Dr. Gaul and Alfred Hamer. Dora Poteet played preludial music and F. Carroll McKinstry closed the service. On Thursday Albert Riemenschneider spoke on J. S. Bach as an organist and played a recital of his works. Ethel Sleeper Brett later gave a program at the Ascension Church. Dr. Caspar Koch analyzed the Julius Reubke Sonata and Parvin played the work. The Madrigal Choir of Carnegie Tech under Huldak Jane Kenley sang madrigals and Reger's Cantata, 'O Haupt voll Blut und Wunden.' Mabel King, contralto, and Margaret Spaulding were soloists. There were solemn vespers at the Sacred Heart Church under Edgar Bowman and later at Calvary, a recital by Claude L. Murphree.

On Friday the Allegheny Singers from Meadville College were heard. Morten Luvaas conducted and Winslow Cheney of Mannes School gave a recital in Carnegie Hall. Speakers during the week included Dr. Mark Andrews, Harold W. Gilbert, Dayton C. Miller, Rev. Phillip S. Watters, Rev. Chalmers Covert, Grace Leeds Darnell, T. Carl Whitmer and Harold Gleason.

J. FRED LISSFELT

### Phi Mu Gamma Convention Ends

The three-day national convention of Phi Mu Gamma, National Allied Arts Sorority, ended the last week in June with the elected and installation of officers. New officers are Hazel DuCles, president; Edna Mach Moyland, secretary-treasurer; Roberta Sheets, historian; Kay Heaton, editor; Estelle A. Lutz, publicity chairman and Mildred Watson, keeper of records. Extensive plans for the furtherance of the Minnie Maddern Fiske Memorial Foundation Scholarship Fund were made.

## PROVIDENCE SCHOOL GROUPS IN CONCERT

### Catholic Choral Club Heard in Debut List Conducted by Rowlands

PROVIDENCE, R. I., July 10.—The seventh annual concert by the combined bands and orchestras of the public schools was given before an audience of many thousands at the Benedict Memorial in Roger Williams Park on May 24. Under Edward J. Grant and Roger W. P. Green, the combined senior orchestras played familiar works by Tchaikovsky, Johann Strauss, Bizet and Schubert. The combined senior bands, led by Raymond W. Roberts and G. Richard Carpenter, played compositions by Bagley, Lake, Bennett, and excerpts from Dvorak's 'New World' Symphony. The junior orchestras united under May H. Hanley, and James T. Boylan, in works by Johann Strauss and Percy Grainger.

The Catholic Choral Club, a new society led by Rev. Leo Rowlands, made its first appearance in Plantations Auditorium on May 26. Anicita Shea, soprano, was guest soloist. The program drew heavily on the older contrapuntal music of the church, composers represented being Palestrina, Croce, Porta, Peter Phillips, Byrd, and Gibbons. The conductor was represented by his own 'Verse of Hate.'

Miss Shea sang two groups of songs including Bach's 'My Heart Ever Faithful,' Franck's 'Panis Angelicus,' Fagge's 'The Birds,' and works by Vidal, Ferrari, Charles, Lehmann and Farley.

Mrs. Mary Colt Gross was re-elected president of the Monday Morning Musical Club on May 24. Ruth Tripp is first vice-president; Mrs. Ada Holding Miller, second vice-president; Marian Lovell, treasurer, and Margaret Lally, recording secretary.

### Glee Clubs in Concert

The Providence tercentenary committee sponsored a successful concert by glee clubs of educational institutions in the Metropolitan Theatre on May 14. The following organizations and conductors took part: Classical High School Glee Clubs, Walter H. Angell; Pembroke College Glee Club, G. Richard Carpenter; Hope Street High School Glee Clubs, Roger W. P. Greene; Rhode Island College of Education Glee Club, E. S. Hosmer; Brown University Glee Club, Arthur B. Hitchcock, and Central High School Glee

Club, Dr. Walter H. Butterfield. The chairman for the event was Dr. Butterfield.

Mrs. Harrie E. McGregor is the newly elected president of the Chopin Club; Mrs. Ernest E. Chase, Mrs. George C. Arnold, and Mrs. William M. Muncy are vice-presidents; Mrs. Edward L. Singen and Mrs. Bjarne Erickson, secretaries; and Mrs. Emma Winslow Childs, treasurer.

The Brown University Glee Club, under Prof. Arthur B. Hitchcock, with Edward S. Burkle, tenor soloist, gave its annual concert in Faunce Theatre on May 12. The club featured Florence Aylward's 'Song of the Bow,' Robert Franz's 'Dedication,' Bach's 'Now Let Every Tongue Adore Thee,' Franck's 'Chorus of the Camel Drivers' and other works.

Mr. Burkle was heard to advantage in Branscombe's 'At the Postern Gate,' Charles's 'Clouds' and 'I'll Sing These Songs of Araby,' by Clay. Mr. Halliwell was accompanist.

The operetta, 'Pinafore,' was given by the students of St. Dunstan's School, Lawrence Appar, director, at St. Martin's Parish House on May 18. In the semester audition for students of applied music in Brown University and Pembroke College, held in Alumnae Hall on May 18, the following took part: Mildred Pansy, piano; Mary Louise Hinckley, organ and piano; June Samson, organ; Helen Cornwall, piano; and Albert Mell, violin.

The annual concert of the Junior Chopin Club was given in Froebel Hall on May 19. Sylvia Rose and Muriel Port, pianists; Jennie Solomon and Robert Gibbons, violinists; Constance Okell, harpist; and Florence Smith Erickson, soprano, took part.

Miss Blanche Davis was elected president of the Schubert Club on May 12.

Nellie Pawluc, violinist, accompanied by Janet Fancis, gave a recital in the Outlet Auditorium on April 21. Her principal work was the Concerto in A Minor by de Beriot.

ARLAN R. COOLIDGE

### Vincent Joins Temple University Faculty

PHILADELPHIA, July 10.—Teachers College, Temple University, has appointed Vincent Jones, well known music educator, now professor in the School of Education, New York University, as the director of the department of music education.